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## ABSTRACT

California State Standard 7.6 is delineated in the following manner: "Students analyze the geographic, political, economic, religious, and social structures of the civilizations of Medieval Europe." Seventh-grade students study the geography of Europe and the Eurasian land mass; describe the spread of Christianity north of the Alps and the roles played by the early church and by monasteries in its diffusion; understand the development of feudalism, its role in the medieval European economy, and the way it was influenced by physical geography; demonstrate an understanding of the conflict and cooperation between the Papacy and European monarchs; know the significance of developments in medieval English legal and constitutional practices and their importance in the rise of modern democratic thought; discuss the causes and course of the Crusades and their effects on Christian, Muslim, and Jewish populations in Europe; map the spread of the bubonic plague from central Asia to China, the Middle East, and Europe; understand the importance of the Catholic Church as a political, intellectual, and aesthetic institution; and know the history of the decline of Muslim rule in the Iberian Peninsula that culminated in the Reconquista and the rise of Spanish and Portuguese kingdoms. This lesson discusses the uses and significance of the topic; chronology in periods of Japanese history ("Beginning the Topic"; "Developing the Topic"; "Culminating the Topic"); activities for other topics; extended and correlated activities; resources for the sample topic; general resources; and visual and performing arts resources. Six appendices contain additional information and activities. (BT)

CALIFORNIA History-Social Science  
**Course Models**

**World History and Geography: Medieval and  
 Early Modern Times**

**Medieval Europe**

**Grade 7 Model Lesson  
 for Standard 7.6**

Edited by Dr. Michelle Zachlod

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# **World History and Geography: Medieval and Early Modern Times**

## **Medieval Europe**

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**Standard 7.6 Students analyze the geographic, political, economic, religious, and social structures of the civilizations of Medieval Europe.**

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**Grade 7**  
**World History and Geography:**  
**Medieval and Early Modern Times**

**Medieval Europe**

**Standard 7.6:** Students analyze the geographic, political, economic, religious, and social structures of the civilizations of Medieval Europe.

**7.6.1** Study the geography of the Europe and the Eurasian land mass, including its location, topography, waterways, vegetation, and climate and their relationship to ways of life in Medieval Europe.

**7.6.2** Describe the spread of Christianity north of the Alps and the roles played by the early church and by monasteries in its diffusion after the fall of the western half of the Roman Empire.

**7.6.3** Understand the development of feudalism, its role in the medieval European economy, the way in which it was influenced by physical geography (the role of the manor and the growth of towns), and how feudal relationships provided the foundation of political order.

**7.6.4** Demonstrate an understanding of the conflict and cooperation between the Papacy and European monarchs (e.g., Charlemagne, Gregory VII, Emperor Henry IV).

**7.6.5** Know the significance of developments in medieval English legal and constitutional practices and their importance in the rise of modern democratic thought and representative institutions (e.g., Magna Carta, parliament, development of habeas corpus, an independent judiciary in England).

**7.6.6** Discuss the causes and course of the religious Crusades and their effects on the Christian, Muslim, and Jewish populations in Europe, with emphasis on the increasing contact by Europeans with cultures of the Eastern Mediterranean world.

**7.6.7** Map the spread of the bubonic plague from Central Asia to China, the Middle East, and Europe and describe its impact on global population.

**7.6.8** Understand the importance of the Catholic church as a political, intellectual, and aesthetic institution (e.g., founding of universities, political and spiritual roles of the clergy, creation of monastic and mendicant religious orders, preservation of the Latin language and religious texts, St. Thomas Aquinas's synthesis of classical philosophy with Christian theology, and the concept of "natural law").

**7.6.9** Know the history of the decline of Muslim rule in the Iberian Peninsula that culminated in the Reconquista and the rise of Spanish and Portuguese kingdoms.

**Sample Topic:** The Magna Carta and the principles derived from it

**Suggested Time for the Topic:** 3-4 class periods

**Significance of the Topic**

The study of the Middle Ages in Europe is pivotal to students' understanding of the evolution of democratic ideals and the abiding impact of those ideals today. British political and cultural traditions have played a central role in the development of the political purposes, institutions, literature, and mores of the United States. For example, the signing of the Magna Carta (or Magna Charta, or the Great Charter) by King John at Runnymede in 1215 was the first step in the gradual development of representative government.

Teachers recognize the importance of periodically reevaluating their presentations of the Magna Carta, increasing their understanding of its background and significance, and developing strategies that better enable students to grasp its importance as an influential document in constitutional heritage. In the sample topic, students not only learn the story behind the development of the Magna Carta but also compare some of its tenets with those of the Declaration of Independence. They identify, in simple form, some of the key ideas that were implicit in the charter and became more fully developed in American documents. They seek out examples of how some of these ideas are interpreted today.

The Magna Carta is one of the most obvious examples of the extraction of liberties from the Crown by force, even though, as historian Forrest McDonald observes, "it is couched as a statement of custom and principle." The barons' grievances were based, at least in part, on traditions established when William the Conqueror created his baronage after the Battle of Hastings in 1066. The extent of the Magna Carta's exact influence, however, is a matter of some disagreement among scholars. Historian Paul Gagnon explains why this is so but points out the reasons for the charter's significance:

In itself, [the Magna Carta] guaranteed nothing. Nor did the Model Parliament of 1295 guarantee any sure evolution to a settled system of limited constitutional, representative--and ultimately democratic--central government. If it had been easy to sustain, representative government would have sprung out of every corner in feudal Europe. Everywhere power was dispersed, "magna cartas" were signed, royal power was limited, and numberless parliaments met. But in most other localities, kings worked themselves free of feudal restrictions. . . . The English experience proved to be unique in combining orderly central government with the freedom of representative institutions.

The geographic isolation of England is one factor that accounts for the unique success of the English experience in the evolution of democratic ideals and institutions. England's distance from mainland Europe and other parts of the world helped foster a particular sense of tradition and community. This sense, joined with the wisdom gained from times of civil disorder and tempered by a cultural capacity for muddling through public difficulties, resulted in political ideas that were moderate yet innovative.

Among the Charter's innovations was the contracted allowance for a balance of power among different forces in English society--the king versus his knights and burgesses, for example. As a result, the Magna Carta proved to be a kind of efferent nerve from which the idea of representative government would proceed. "If the knights and burgesses were asked by the kings [as the charter required] to grant them money--well, those prosperous folk of the countryside and the towns must be summoned together so that the king's needs might be explained to them. In that sense, after some elapse of time, the Magna Carta did help to bring about the royal summoning of representatives of the commons--the beginnings of the House of Commons, the first powerful representative assembly."

The durability of the balance of power may be seen in Edward I's writ of 1295, summoning the Model Parliament. This writ included the first formal employment of the word representatives. Its Latin phrase, *quod omnes langit ab omnibus approbetur* (what concerns all, should be approved by all), was a principle stemming from Roman law.

By drawing on their sixth grade studies of Greece and Rome, students may relate medieval events to past learnings. From Greece came the early models of democracy, politics, philosophy, and leadership (e.g., through Aristotle and Solon). From Rome came examples of law, mixed government, republicanism, written constitutions, and the ideas of political philosophers such as Cicero. The ensuing diffusion of Judeo-Christian ideas regarding moral imperatives, amelioration, and the human condition provided another formative influence that students should recall from the sixth grade. The seeds of representative government that were sown in medieval England provided the next link in the development of modern democratic ideals. Therefore, this sample topic develops an essential theme for the unit.

A knowledge of the feudal origins of constitutional government and such elemental ideas as rule of law, balance of power, and power of the purse lay the groundwork for studies of the eighteenth century in units IX and X. Together, these units provide a foundation for the eighth grade study of the intellectual and moral wellsprings of the United States.

### **Beginning the Topic**

1. On the day before beginning the sample topic, teachers reserve a portion of the class period for an activity leading to a homework assignment that helps prepare students for the study of the Magna Carta.

During this preparatory session, the teacher introduces the phrase taking things for granted and asks students what is meant by that expression. The phrase suggests that important things sometimes are overlooked. What are some things people frequently take for granted? During a brief discussion, students volunteer examples.

Students are now asked to think of the liberties or freedoms that citizens of the United States enjoy. Which of these freedoms do you think people might take for granted? Why would people tend to overlook them? For homework, students are to develop responses to these two questions. As part of the assignment, they are to seek out someone older than they (someone whom they consider wise or experienced) and discuss the questions with

those persons. They should write down those persons' ideas and add them to their journals. Students will use these notes later when they study some of the ideas derived from the Magna Carta.

The teacher also may make a brief reading assignment that will provide background information on the Magna Carta, explaining that students should look for passages on one or two main points, such as rule of law, balance of power, or power of the purse. A handout outlining each of these assignments serves as a study guide.

2. The next day (the first of the three devoted to the topic), students share ideas, first with partners and then with the whole class. Just as we sometimes take certain liberties for granted, we often take for granted the laws and agreements that allow these liberties to continue. By focusing on the Magna Carta, students will focus on one historical document that has had a great deal to do with human freedom and representative government.

The Magna Carta is one cornerstone of our democratic ideals related to justice, laws, and freedom from tyranny. Throughout history, people who have fought for liberty and justice against tyrannical rulers have found in it an example and a source of inspiration.

3. The teacher can introduce the story behind the Magna Carta's origination in several ways:

Reading aloud or telling a story of how the Magna Carta came to be (e.g., Appendix 1 may be used, as written or abridged)

Recounting a "dramatic moment" (e.g., the meeting of the barons in a church, where they vowed to unite against King John if he refused them their rights; or an account of the meeting at Runnymede)

Using an excerpt from *Newscasts from the Past* (see "Resources for the Sample Topic") for part of the explanation

Displaying a color poster of King John's royal standard and a facsimile of the Magna Carta itself to provide an attractive point of departure for the introduction (see *Magna Carta*, an instructional unit from Jackdaw, listed in "Resources for the Sample Topic").

The arbitrary, grasping character of King John, the heavyhandedness of his monarchy, the grim resolve of the barons, and the sense of history in the making provide dramatic material for an effective presentation of the background information. The presentation leads immediately to the next activity.

4. Each student receives a copy of selected articles from the Magna Carta and the activities sheet provided in Appendix 2. Students collaborate with partners or in groups of three to complete the activity. The language and vocabulary used in the Magna Carta can be challenging because the English language in 1215 was different from modern

English. Teachers may assist students by reading excerpts aloud to the entire class; explaining the use of bracketed phrases that clarify archaic or unclear terms, such as *the royal we* in references to King John himself; and rewording selected questions.

Students should try to reach well-reasoned conclusions on their own. The completed activity sheets, which the whole class reviews with the teacher, are kept by students for use later in this unit.

If the activity sheets are not completed by the end of the period, students finish them independently for homework. The students should understand that the study of the Magna Carta continues the next day and that they will be building on the first day's learnings.

### **Developing the Topic**

1. The second day begins with a brief review of students' work and their understanding of the topic so far. Activities that follow strengthen students' comprehension of the king's power and the kind of tyranny the barons faced.

Teachers write a statement on the chalkboard that epitomizes absolute, monarchical power:

A king was a man in a position where it was difficult (sometimes impossible) for anybody to stop him from doing whatever he wanted to do.

How is the truth of this statement reflected in the deeds John was inflicting on his countrymen or in the grievances addressed in the Magna Carta? Using an overhead projector, the teacher exhibits selected articles from the Magna Carta (see Appendix 4). Students may also receive handouts of the chart. Based on these excerpts, what were the English people having to endure under King John? For instance, the second and fourth paragraphs suggest that the king and/or his bailiffs had been guilty of what crimes? How might such disorder have made life intolerable for all classes of people, not just land-owning barons? Which excerpts limit John's authority to levy fines and fees? Although important ideas regarding women's rights would not be reflected in laws until later, how might the lives of English women have been made better because of the Magna Carta? (If desired, students may meet in groups of three or four to discuss questions related to a specific article of the Magna Carta.)

2. The teacher explains that many of the important ideas expressed in the founding documents of the United States, such as the Declaration of Independence and the Bill of Rights, originated in the agreements reached in the Magna Carta. To illustrate, the teacher introduces the term *rule of law*, explaining that the Magna Carta was based on the principle that there is a body of law that all must obey, even the king.

The teacher then presents the chart in Appendix 5, "Some Ideas We Derive from the Magna Carta," either as an overhead projection or as a handout. Students study it to determine how the summary statements explain the ideas.

This activity is intended to be an introductory one; students should not be expected to delve into all the ramifications of each idea. These concepts are further developed in courses for eighth, tenth, eleventh, and twelfth grades.

3. Each student now reviews his or her earlier paragraph about an important freedom often taken for granted. Does this freedom relate to any of the ideas derived from the Magna Carta? How? What happens to a nation when its people take this freedom for granted? Although the United States is not a monarchy, students should try to understand how the freedom they selected relates to the broader idea. For example, students who had written about voting now write a new paragraph on how voting relates to the idea of "balance of power." A student who had chosen freedom of speech might show how such a freedom prospers in an atmosphere of limited government. Teachers allot students some class time for completing these paragraphs, during which students confer with partners or other classmates and suggest ways to finalize their paragraphs.

4. For homework, students design symbols expressing the ideas about which they wrote. Some examples follow.

#### **Culminating the Topic**

1. On the third day, students' picture-symbols are displayed along one wall of the classroom. The culminating activities are then begun.

The Magna Carta had a direct influence on the founders of the United States. The British colonials had not only absorbed British ideas of justice stemming from the Magna Carta but had also studied William Blackstone's (1723-1780) discussion of the Magna Carta in his four-volume *Commentaries on the Laws of England*. This Oxford professor of law wrote that the doctrine of due process of law, for example, could be traced back to the Magna Carta. He found in the charter the expression of three absolute rights: life, liberty, and property. In their case against George III, colonists relied on Blackstone as an authority when they demanded legislative consent for taxes and the free, equal, and prompt administration of justice. Although Blackstone's *Commentaries* addressed much more than the Magna Carta, his work served as one vital conduit for the Magna Carta's influence on the founding documents of the United States.

The influence of the Magna Carta was also evident in several colonies or states. The document was the basis for Pennsylvania law, for example, and copies of it were displayed in colonial schools. Some years earlier, William Penn had written a commentary on the Magna Carta.

The teacher hands out copies of the Declaration of Independence to students, who also keep copies of the chart in Appendix 5 for reference. The teacher writes a question on the chalkboard, such as the following:

Based upon what you have learned thus far, what similarities do you see between the ideas in the Magna Carta and those in the American Declaration of Independence? If

King John's barons could have read the Declaration of Independence, what similarities to their own charter would they have recognized?

Students work in five or six groups to develop answers to the question, referring to handouts and transparencies used in "Developing the Topic." The teacher monitors students' work. After about 15 minutes, students write their ideas on chart paper, and a reporter from each group then shares them with the entire class. Responses are recorded on the chalkboard or on a chart.

To prompt students' discussions, teachers may ask guiding questions or point out some notable distinctions. For example, although both the Magna Carta and the Declaration of Independence address grievances against a king, the former is an ultimatum written by vassals for the king's signature; the latter, on the other hand, informed the king (George) of grievances, proclaimed the necessity for self-governance, and was signed by colonists. Unfair taxation, denial of trial by jury, and arbitrary abolition of important laws are three points echoed in the Declaration. (The text of the Declaration of Independence is commonly found in appendixes of U.S. history textbooks and in encyclopedias. Although the document may be new to some students, this activity can reinforce past learnings or introduce documents that students will be studying in depth in later grades.)

Students now combine their findings and transfer them onto one large wall chart. Appendix 6 provides an example of how the chart might look.

2. Students compute the number of years between the signings of the Magna Carta (1215) and the Declaration of Independence (1776). What can be inferred about the evolution of democratic ideals from the number of intervening years? Based on what you know of human nature and ancient history, would you say that democratic institutions took shape without cost or pain to human life, without trial and error, without great struggle? What are some different ways in which the preservation of liberty is an ongoing struggle for each generation? This activity helps develop the idea that the Magna Carta is part of our heritage--one of the "great-grandparents" of the Declaration of Independence and the U.S. Constitution.

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The following quotation from Eva March Tappan's *England's Story* (Houghton Mifflin, 1911, page 88) may be used as a prompt for a reflective paragraph:

Wicked man as John was, it was an excellent thing for England that he had been its king, for if a man only half as bad had stood in his place, the barons would not have been aroused to make him sign the Great Charter.

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As a closing activity, students may enjoy hearing the legend of how King John lost his treasure in the wash. A diagram and recounting of the story are included in the primary

source kit *Magna Carta*, produced by Jackdaw Publications (see "Resources for the Sample Topic").

### Activities for Other Topics

At the beginning of the Middle Ages, many barbarian kingdoms existed. These are shown on various maps, to which students should refer. Modern Europe, however, divides and names this area quite differently. On an outline map of Europe, students label the present-day nations. Using different colors, they draw in the barbarian kingdoms. What changes or similarities among place names are evident? What might account for similarities or differences? Are there any contemporary descendants of these early kingdoms? Where did such terms as *Anglo-Saxon*, *French*, and *Austrian* originate? If preferred, teachers may present this activity as a brief comparison, using transparency maps showing the boundaries and nations of the two eras.

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The Vikings used many sea routes to attack Charlemagne's European territories. After studying global wind and ocean currents, students consider how geographic conditions would have aided the Vikings in their voyages south along the coast of Europe and into the Mediterranean Sea. Student teams may research wind and ocean currents and chart these on a map showing Scandinavia and Europe. Are there any patterns in the geographic movements of the raids, winds, and currents?

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During feudal times, geographic factors affected every aspect of daily life, perhaps even more so than they do today. To consider ways in which the seasons of the year affected the daily lives of peasants, students brainstorm the effects of a particular season on their own lives and on the world around them: changes in clothing, traditions, flowers, crops, sports, and so forth. Then, student partners quickly draw up lists of seasonal activities and changes medieval peasants might have experienced. Were the effects of seasonal changes more extreme than they are today? Why?

As part of the study, students should read portions of William Langland's *Piers the Plowman*. A portion of Langland's work may be found on pages 136-138 of *The Portable Medieval Reader* (see "General Resources"). Later in the unit, when students compare feudal Japan and Europe, *Piers the Plowman* makes an interesting counterpoint to "Dialogue on Poverty" (see [Appendix 1](#) in the Medieval Japan course model).

After studying some of the aspects of peasant family life (and recalling that environment affected every aspect of day-to-day life during feudal times), student partners collaborate to develop three questions based on their studies. (e.g., Why were animals kept inside the house? Where did thatch come from? What is a dowry chest?) They then use textbooks, dictionaries, and such books as Sarah Howarth's *Medieval Places* (see under her *Medieval People*) and Giovanni Caselli's *The Middle Ages* to find answers to their

questions (see "General Resources"). In some cases, students will have to form reasonable conjectures in order to formulate questions. Students are given 10-12 minutes for this phase of the activity.

Next, student partners meet with another set of partners. Each team takes turns posing questions for the other team. If one pair cannot answer a question correctly, each partner takes notes when the answer is shared. Teachers should schedule five to six minutes for this phase.

As a whole class, partners share with their classmates some of the questions and answers they devised. After a few minutes of sharing, the teacher directs students' attentions to a climate map, either on a transparency or in a textbook. Using the legend, students decide how climatic factors affected the home lives of English peasants. What type of house would best meet the challenges of weather and climate? What materials were available, and where were they found? How did the weather affect construction techniques? Why did indoor lighting become important during winter seasons?

In *The Middle Ages*, Giovanni Caselli compares northern and southern European farming, livestock and implements, and yearly work schedules and provides an illustrated list of essential work (see pages 20-23). He discusses how daily life depended on livestock and woodland, how geography affected agriculture and daily life, and how country life differed from village life. Another useful resource is the videotape *The Luttrell Psalter: Everyday Life in Medieval England* (see "General Resources").

Students may write and illustrate "a-day-in-the-life" stories, each depicting the life of a peasant farmer, a peasant wife, or a peasant child. Pictures may be done in the manner of illuminated manuscripts, medieval texts whose margins were illustrated ("illuminated") with intricately detailed scenes or designs. Teachers may allow students to choose between writing stories and drawing detailed pictures. The creations can make attractive displays, or they may be compiled into a class book. Students may also revise and polish them for inclusion in their portfolios.

An important factor in the choice of a site for a castle was topography. As a lead-in to a discussion of castles, students are given the following homework assignment:

Imagine you are a feudal nobleman and want to have a castle built. List all the topographical features you would look for in selecting a site for your castle. Explain why each of the features is important. What is important to include in the design of the castle? Keep in mind the purposes of a castle and the needs of those who will live there.

After a brief sharing during the next class period, the class discusses the purpose and general design of a castle. Osband and Andrew's *Castles: A Three-Dimensional Exploration* is a helpful resource (see "General Resources").

Working in small groups, students may create charts to demonstrate the interdependence that developed from the feudal economy of Europe in the Middle Ages. The sidebar of the chart lists the socioeconomic classes in this feudal society--the farmer/serf, the priest/clergy, the landowner/nobleman, the soldier/vassal, and the artisan/peasant. Column headings read "Has," "Needs," "From whom can it be gotten?" and "What will be given as a trade?" Teachers provide each student in the group with a "role card" naming one of the classes listed on the chart and listing the resources this class could contribute to the other classes in the society. For example, the nobleman has large amounts of land; the vassal can contribute military skills, horses, loyalty, and small amounts of land; those in the clergy have land, education, building skills, religious leadership, and loyalty; the serf has animals, farming skills, and farm products; and the artisan has tools and skills for making products such as armor, weapons, farm tools, and buildings. Because none of these social classes has everything it needs, they all depend on each other for survival. Each group's chart is passed from student to student in round-robin fashion. Each student records on the chart the resources listed on his or her role card that contribute to people on the manor. In a second round-robin, students note what each class needs to survive. A third round-robin completes the column "From whom can it be gotten?" and in the final round, students discuss their exchanges and complete the final column, "What will be given as a trade." During this round, other economic concepts, such as supply and demand, scarcity, specialization, and exchange, can also be discussed. When the charts are completed, students share their responses orally and draw conclusions about the meaning and significance of interdependence in a feudal society.

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Students write their letters as memoirs (e.g., "I Remember Eleanor"), assuming the roles of historical or semihistorical figures such as Louis the Fat, a lady-in-waiting, a citizen of Constantinople, Bernart de Ventadour or another troubadour, a court jester, or a governess. In their letters, students should interpret incidents and information from the teacher's reading to convey a sense of Eleanor's character.

Students may refer to copies of the chapter from *The Age of Europe*, encyclopedias, biographies, and similar materials for further information. They may continue the research as homework as well as writing first drafts of their letters. The following day, students meet for 15 minutes in groups of two or three to critique each other's drafts. For homework that night, they prepare final drafts. The next day, they meet again in their groups and share their revised letters; the teacher collects and reviews them. The essays are placed in an "Eleanor Anthology" or in student portfolios and can serve as curriculum-embedded assessment tasks.

Scheduling for this activity should be coordinated so that it is introduced in history-social science class and completed as a language arts activity (peer critiques and drafts).

The *Framework* recommends the development of medieval universities as a topic for study. Two primary sources found in *The Portable Medieval Reader* are helpful: "Statutes for a College," by Robert de Sorbonne (page 82), and "How the Student Should

Behave," by John of Garland (page 85). Two strategies for using these writings are described below.

In the first strategy, students meet in teams of two or three. Roughly half the teams receive copies of the Sorbonne selection, and the other half receive copies of the John of Garland piece. Working as partners, students relate their assigned selections to the events that occurred during the time they were written. To whom were the pieces written, or for whom were they intended? Students then focus on such questions or topics as the following:

Based on your reading, prepare a brief statement expressing what Sorbonne or Garland might say about the purpose of education.

List character traits that the rules described by Sorbonne or Garland were intended to develop or encourage in medieval students.

Compare the rules with those of your school; what similarities or differences do you see?

What do the attitudes and ideals expressed by your school's faculty, administration, and policies reveal about the purpose of your education? How are these similar to or different from Sorbonne's ideas or Garland's?

What were the educational opportunities for women of this time? Would they have been permitted to attend schools with which Sorbonne or Garland were associated? Why or why not?

While the teams report their responses and exchange ideas as a whole class, the teacher records remarks on the chalkboard or on chart paper. Would today's schools benefit from any of Sorbonne's or Garland's ideas? Why or why not? These questions prompt students' writing in their reflective journals. The suggested time for this activity is 20-30 minutes.

A second option is for the teacher to read the selections aloud, excerpted or in full, after which students meet in threes to discuss one or more of the questions suggested above. The sharing, recording, and journal writing conclude the activity. Teachers write the tasks or questions on the board beforehand, helping students to focus attention and organize information. For a more extensive activity for this topic, see Jo Ann A. Woodard's instructional unit, *Medieval Universities*, listed in the "General Resources."

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When students study the rise of strong, centralized monarchies during the late Middle Ages, they should consider such questions as the following, which can form the basis for small-group or whole-class discussions:

- Why would a strong, centralized monarchy mean greater freedom for some peasants?

- If you were a king or queen, what steps would you take to become a strong monarch?
- If you were a lord or bishop, how would you stop or check the monarch's power from growing?
- Was there any other form of government that could reduce the power of great nobles? Why would people in medieval times want a monarchy?

As a result of strong, centralized monarchies, nationalism developed--people began to think of themselves as part of a nation, not simply as part of a feudal manor--and both spoken and written languages began to be unified in some nations. France and England became the strongest monarchies in Latin Christendom. The publication of the King Arthur legends in England fueled feelings of strong national identity, in much the same way that the image of Joan of Arc would rally the French throughout their history.

#### **Extended and Correlated Activities**

In conjunction with their historical studies, students should also become familiar with famous legends of the Middle Ages. The legends of such figures as Joan of Arc, King Arthur, Roland, and William Tell are well known through literature, drama, film, musical works, and paintings. The stories memorably reinforce historical eras and figures, and the romance of the legends appeals to many students in the middle grades.

By hearing or reading legends in their historical contexts, students gain deeper understandings and impressions of the people and the times depicted. For example, if students become familiar with the story of King John and the abbot in conjunction with events leading up to the signing of the Magna Carta, the significance of John's character and attitudes is underscored. Through legends, students can also discuss the ways in which history and fiction often are intertwined. Certain details of the Joan of Arc legend, for instance, are accepted by historians as true; others are viewed as questionable. Since legends show human virtue as well as folly, students may reflect on the admirable and not-so-admirable traits of the protagonists.

Some legends may be read aloud by teachers purely for the students' enjoyment. Other legends should be studied to understand how they exemplify certain ideals, reveal human characteristics, or convey a particular time or place. Still others may be retold or dramatized by individual students or student groups. Such oral presentations can be suitable activities for a unit correlated with language arts. Whatever the focus or strategy, embedded in the history of the medieval period is a broad range of related legends. By coordinating readings in history-social science and language arts classes, teachers can introduce a generous sampling of legends, which may be used as core literature in place of a novel or other longer work.

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The works of Howard Pyle also correlate well with this unit. This nineteenth-century American author wrote such enduring works of fiction as *Otto of the Silver Hand*, a suspenseful and romantic, if somewhat dark, picture of the *Middle Ages*; *Men of Iron*, the

story of young Myles Falworth, who vindicates his father from a false charge of treason during the days of England's Henry IV; the fanciful *Merry Adventures of Robin Hood*, which artfully blends into one story the diverse swatches and snatches of Robin Hood lore; and *The Story of King Arthur and His Knights*, which recounts the fabulous tales of Camelot. See the "General Resources" for a listing of works by Pyle.

As the English-Language Arts Framework suggests, a strong literature program introduces students to a variety of literary styles. In every year of school, students should be introduced to at least one work of literature written in an older or noncontemporary style. Teachers can select a longer work, such as a novel, or a group of shorter works, such as poems and stories. Reading works written before 1920 helps students prepare for high school studies of important pre-twentieth-century authors, such as William Shakespeare, Jane Austen, and Charles Dickens.

One good way for teachers to introduce a book written in a style that is unfamiliar to students is to read aloud from it. When students become attuned to the rhythm and patterns of the language of a particular style, teachers may vary reading assignments to include reading aloud, study-group reading, whole-group reading, and independent reading.

Using "The Wife of Bath" from Barbara Cohen's version of Chaucer's *Canterbury Tales*, or Selina Hastings's retelling of *Sir Gawain and the Loathly Lady*, or Naomi Lewis's *Proud Knight, Fair Lady: The Twelve Lais of Marie de France* (see "General Resources"), students discuss changes regarding what has been most important to women since the time of Chaucer. Are codes of chivalry as significant today as they were during the time of Chaucer and Eleanor of Aquitaine? Why or why not?

During the comparison of medieval Europe and Japan, Japanese haiku and *The Tales of the Heike* may be contrasted with European epics such as *Beowulf*. (Resources for haiku are suggested in Unit V's resource lists.) For *Beowulf* studies, teachers are referred to "Beowulf: Foe Against Foe," by Duane Damon, in *Calliope: World History for Young People*, Vol. I (January/February 1991). Two other resources, both listed in the "General Resources," are Robert Nye's adaptation, *Beowulf: A New Telling*, and a picture book version, titled *Beowulf*, by Kevin Crossley-Holland.

Comparing *Beowulf* with the *Tales of the Heike* (see McAlpine's *Japanese Tales and Legends*, listed in Unit 5), rather than with the more refined haiku poetry, is perhaps more appropriate and useful to students. This comparison is especially appropriate for correlation with English-language arts.

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An interesting topic for correlation with drama/theater is the medieval mystery play, which combined folk custom, folk drama, secular festivals, and Catholic teachings. As the mystery play evolved, it became a series of short dramatizations, performed consecutively, of biblical stories that might include, for example, the Birth of Jesus; the

Adoration of the Shepherds; the Wise Men; Herod and the Slaughter of Innocents; and the Flight into Egypt. The plays often were presented within a cathedral, with settings suggested or presumed.

Miracle plays, which developed somewhat later, dramatized the lives of saints, especially the miracles they performed. For these presentations, simple stages were erected outside a church, or stations were arranged on the church porch. Clergymen served as actors. In later periods, scenes sometimes were built on wagons that passed through the streets, or they were placed in different areas of the parish neighborhood for audiences that circulated on foot.

Late in the Middle Ages, guilds and towns began to assume more control over the production of these plays. In England, a third form of drama developed, called the morality play, which emphasized spiritual admonition through allegory. The characters in a morality play are personifications of abstract ideas, conditions, virtues, or vices (e.g., Fellowship, Good Deeds, and Death), and the central theme is usually the struggle between good and evil in the human soul. The classic drama *Everyman* is a favorite example of the morality play, one that is still performed today. Today's audiences might regard this comparatively brief play as a slightly long one-act play. The "Visual and Performing Arts Resources" cites a theatrical version of the play, another example of the many rich opportunities for the correlation of medieval history with language arts or drama/theater classes.

Noteworthy musical developments of this era include the plainsong, or Gregorian chant, the songs of the jongleurs or minstrels, the ballads of the troubadours or trouvres, and caroles. A few minutes of some class periods may be devoted to hearing representative examples of these forms, which may pique students' interest in the medieval period. A study of medieval music forms can also be correlated with music classes or assigned as independent projects.

*A History of Western Music*, by Donald Jay Grout, is recommended to teachers as a source for background information. To introduce the plainsong, teachers may include the role of Pope Gregory I (who helped to unify diverse musical traditions of the Church), liturgical texts, and modes or scales. Secular music could include examples of the minstrels' *chansons de geste* (narrative songs, one of which recounts the legend of Roland and Charlemagne) and the songs by the performer-composer troubadours. Bernart de Ventadour (sometimes spelled Ventadorn), a troubadour of the twelfth century, figured notably in the court of Eleanor of Aquitaine, and several of his songs are performed today. Tales of knights' attempts at courtship, often rebuffed, were recounted in the *pastourelle*, or rustic ballad. When Adam de la Halle adapted a *pastourelle* for dramatic presentation before a noble audience, the *Jeu de Robin et de Marion* (ca. 1284) was the result--a short musical play, complete with characters, dialogue, songs, and dances.

The *carole*, a dance song from the Provence region of France, was a popular means of maying (welcoming spring). Carried throughout Europe by traveling troubadours who recognized their simple charm, caroles came to be sung and danced at fairs during other

seasons of the year as well. Eventually, performances of caroles were limited to celebrations of saints' days, Easter, and Christmas. Thus, from the medieval carole comes the present-day tradition of Christmas carols and caroling parties. Interested students may research carols of the Middle Ages that are still performed today (see *The Oxford Book of Carols*, listed in the "Visual and Performing Arts Resources").

*Songs of Chivalry*, *Music of the Crusades*, and other useful recordings are also cited in the "Visual and Performing Arts Resources." Books on music, cited throughout this publication, may be used by students to research instruments used during the Middle Ages, such as the bagpipe, lute, rebec, flute, psaltery, fidele, organ, and dulcimer.

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Researching and comparing two styles of art that originated in the same time period is a good way for students to understand the geographic concept of *cultural differentiation*. Students create exhibits with examples of both Islamic and early medieval European art and architecture. As students research the two styles, as they were expressed in art and architecture, they note similarities and differences in such characteristics as:

**Elements**—line, texture, form, color, shape, value

**Patterns and Motifs**

**Content**—presence of people, landscape, religious figures, daily life

**Function**—to teach, to record events, to decorate, to enjoy as art for its own sake, to symbolize

**Materials**

**Architectural features**

The exhibits should be designed to engage the viewer in considering these aspects of art and architecture. In addition to library resources, such magazines as *Aramco World* are good sources for illustrations or photographs to display. (For back issues of *Aramco World*, write to the magazine at P.O. Box 3725, Escondido, CA 92025-0925.) In schools with art departments, the visual arts instructor should assist the classroom teacher in planning and initiating this activity.

When Roman Catholicism became a state religion and structures were needed for large numbers of worshippers, church architecture flourished. Early Christian architecture was modeled on the Roman style. Later, Charlemagne instituted a standard design for monasteries adapted from the Byzantine style. The much later Romanesque style, as its name implies, incorporated Roman-like arches for doors and windows. The Gothic period brought huge cathedrals, open to light and soaring upward, with pointed arches and flying

buttresses. A group of students may research the architecture of the medieval period, making sketches of the various styles and considering such questions as the following:

- Why did castles become unpopular and huge churches popular during this time period?
- What role did stained glass play in the construction of Gothic cathedrals?
- How did the use of the design elements in architecture change over this time period?
- How did the use of pointed arches and flying buttresses contribute to the social function and expressive quality of Gothic cathedrals?

David Macaulay's book *Cathedral* and *The Cathedral Builders* by Marie-Pierre Perdrizet are helpful resources for students (see "General Resources").

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The stained-glass window, which is considered one of the greatest medieval art forms, takes its name from the process by which minerals are added to glass while it is still in a molten state to produce rich colors. In medieval windows, designs incorporated small pieces of stained glass joined together with lead strips and reinforced with iron bars, which were also worked into the total design of the window. Stories about the lives of Christ, the Virgin Mary, and the saints were depicted in the windows as a way of instructing the congregation. Stained-glass windows started to appear in cathedrals when Gothic architects began using flying buttresses. Since the buttresses took some of the roof weight away from the walls, solving the problem of how to support their great height, they also made it possible for large areas of walls to be opened up to stained-glass windows. Students may explore the use of stained glass in Gothic cathedrals like those at Chartres and Reims (France) or Leon (Spain).

Stained-glass art continues to be a popular medium for artists as well as hobbyists. Students may observe the process of staining glass through demonstrations of an art teacher or docent or by visiting a stained-glass studio in the community. Students may also compare pictures of windows in Gothic cathedrals with stained-glass windows found in buildings or homes in their own communities, noting differences in subjects, sizes, divisions of space, colors, shapes, details, and the techniques used. Do the modern buildings have actual stained glass or "imitation" stained glass?

Using slides and books listed in the "Visual and Performing Arts Resources," students discuss the images or stories they see in stained-glass windows, the colors used, and the way the windows are constructed. Students can also consider the influence of stained-glass windows on manuscript illuminations during the thirteenth and fourteenth centuries. For example, the illustrations often were placed in a painted architectural framework similar to the frames used for stained-glass windows; figures were outlined in black, recalling the lead strips used to join the glass; and rich colors, like those of stained glass, were used. These influences can be seen in manuscripts such as Queen Mary's *Psalter*

(1553). Depicting scenes of their choice, students may try to show the influence of stained-glass windows on the art of illumination.

In the later years of the Gothic period, Italian painters experimented with representing three-dimensional space. In fact, the Florentine Giotto di Bondone (ca. 1276-1337) is considered the originator of Western painting because of the realistic visual perspective in his works and their depictions of weight and physical substance. Students may compare the depth in his fresco paintings (especially *The Flight into Egypt*) with the flatness of manuscript illuminations and the Byzantine style. In addition, the facial expressions and gestures of the figures in his works reveal feelings and emotions--unlike figures in earlier works. Giotto's ability to observe life and to render it in painting was a breakthrough in art. Students may work with their art teachers to learn techniques for depicting space and form, such as overlapping, shading, establishing foreground and background, rendering atmospheric space, and creating one- and two-point perspective.

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In studying the invasion of France by Henry V, students learn about strong monarchies, the Hundred Years' War, and military technology. This topic also underscores key learnings emphasized in the *Framework*: the political power of the Church, loyalty of subjects to a monarch, military leadership, codes of honor, self-discipline, and fearlessness in battle. The English victory initiated the occupation of France, which set the stage for the martyrdom of Joan of Arc some years later.

Laurence Olivier's film version of Shakespeare's *Henry V* contains about 15 minutes of footage depicting the battle at Agincourt that will help students to understand the nature of warfare in a feudal society. Viewing should begin at the point in the film when the suited soldier is hoisted onto his horse and should conclude with the characters' grief over the death of the luggage boys. Before viewing the segment, students should be given a list of details (see the examples below) they should watch for; these are discussed after the viewing. (The Olivier version of the play is recommended because later film versions do not fully depict all these details.)

Suits of steel sheet, weighing about 70 pounds (31.5 kilograms), worn by mounted soldiers. These are different from suits of mail worn earlier in the Middle Ages. If soldiers were knocked off their horses and landed on their backs, it was virtually impossible for them to rise and remount, making their deaths nearly certain.

- Musicians, who provide ceremony, pageantry, and signals.
- English fighters who drive sharpened stakes into the ground in order to impale French horses.
- The muddy field that helped bring about the defeat of the French.
- The duties of heralds. These officials are said to have actually voted to determine the winning sides in some disputed battles during the Middle Ages.
- Beautiful battle garments for both men and horses.

- Contrasts between English and French forces: English forces are made up mostly of archers and dismounted men-at-arms; French forces far outnumber the English and have the greatest horse and lance power.
- Bodkin-point arrows used by the English, capable of piercing steel only from certain distances and angles, but intimidating when shot in a volley.
- English use of ambushers.
- The blatant disregard of the chivalric code by the French, as seen in the killing of the luggage boys and burning of the luggage tents.

As a part of the discussion, students should also consider how geographic factors helped determine the outcome of the battle.

Although teachers will need to provide students with some background information regarding Henry V's invasion, the viewing and discussion of the film excerpt take less than one class period. Teachers will find John Keegan's *The Face of Battle* a valuable resource for background information (see "General Resources"). *Henry V for Young People* can also be studied in language arts classes and in drama/theater classes. Teachers interested in having students act out scenes from this famous play are referred to *Henry V* in the *Shakespeare for Young People* series, edited by Diane Davidson, described in the "Visual and Performing Arts Resources" for this unit.

## Resources for the Sample Topic

The following resources represent only a few of the many possible materials and sources that are available. Double asterisks (\*\*) indicate books that are essential for full development of the unit; single asterisks (\*) indicate works that are deemed important for successful coverage of the unit. For further selections, teachers should consult other bibliographies such as *Literature for History-Social Science, Kindergarten Through Grade Eight* (California Department of Education, 1991).

Alderman, Clifford Lindsey. *That Men Shall Be Free: The Story of the Magna Carta*. New York: Julian Messner, 1964. This useful resource for students presents the story of King John's fateful challenge to the church, the pope's retaliation, the revolt of the noblemen, John's vengeance, and the drafting and signing of the Magna Carta, the document that represents the beginning of the rule of law in England. It is out of print but available in libraries.

Ashley, Maurice. *Dawn of a New Era*. New York: Newsweek Books, 1974. This is a well-illustrated collection of essays on topics that are pertinent to the Middle Ages. The essays, related to China, Russia, Ottoman Turkey, and Western Europe, include such topics as Saint Francis, Genghis Khan, the Magna Carta, Saint Thomas Aquinas, the Black Death, and Marco Polo. Consult local libraries for copies.

Briquebec, John. *The Middle Ages: Barbarian Invasions, Empires Around the World and Medieval Europe*. HISTORICAL ATLAS series. New York: Warwick Press, 1990. This student resource is attractive, interesting, and well illustrated. In addition to learning about events in medieval Europe, students learn about concurrent events in other parts of the world. Students enjoy having in-class access to books such as these.

*Calliope: World History for Young People* (March/April), 1992. Virtually all the articles in this issue of *Calliope* can supplement textbook readings or serve as research resources for seventh graders. Articles relating to this unit center on figures of French history such as Joan of Arc, Charlemagne, Clotild, and Roland, subject of the famous epic *The Song of Roland*. (The article on Clovis is also useful for the study of Unit II.) The writing is engaging throughout, and the articles may be used a variety of ways. See also Karen Hong's article on Marco Polo in the September/October, 1990 issue. Telephone (603) 924-7209 for information regarding the ordering of back issues.

\*Corbishley, Mike. *Cultural Atlas for Young People: The Middle Ages*. New York: Facts on File, 1990. With many color reproductions of medieval artworks, this atlas, written for young people, depicts European civilization from the decline of Rome to the beginning of the sixteenth century.

\*Danzer, Gerald A., and Mark Newman. *Slices of Time: The U.S. Constitution in Global Perspective* (1990). The World History Project, University of Illinois at Chicago, Box 4348, Chicago, IL 60680. This teachers' resource, with 21 excerpts from primary sources, includes the useful lesson on the Magna Carta that appears in adapted form in Appendix

VIII-2. The teaching ideas are practical, and the accompanying handouts are designed for students. For purchasing information, telephone (312) 996-3141.

*The Firebringer and Other Great Stories: Fifty-Five Legends That Live Forever*. Retold by Louis Untermeyer. New York: Evans, 1968. This is a collection of the great myths and legends from the Western traditions. See also *The World's Great Stories: Fifty-Five Legends That Live Forever* (Evans, 1987) by the same reteller. Both are usable in more than one unit in grade seven.

\*Gagnon, Paul. *Democracy's Untold Story: What World History Textbooks Neglect*. EDUCATION FOR DEMOCRACY project. Washington, D.C.: American Federation of Teachers, 1987. The broad scope of world history topics can be challenging to teachers. The discussions in chapters 8-11 of this handy book help seventh grade teachers better prioritize topics so that students acquire the most important learnings. It is strongly recommended as background reading and as a companion book for teachers.

Holt, J. C. *Magna Carta*. Cambridge, U.K.: Cambridge University Press, 1965. This is a fresh, scholarly study by an author who does not assume that readers possess a specialized knowledge of his topic. Teachers who seek out this book in libraries will find it enjoyable background reading.

Kirk, Russell. *America's British Culture*. New Brunswick, N.J.: Transaction Publishers (Rutgers--The State University), 1993. The third and fourth chapters of this elegantly written book summarize the legacy of law and representative government that the United States inherited from Great Britain. These chapters are recommended as background reading for seventh grade teachers who want to better understand the developments that originated in the period from the Middle Ages through the Enlightenment. See also this author's *The Roots of American Order*, listed in the "General Resources."

McEvedy, Colin. *The Penguin Atlas of Medieval History*. New York: Penguin, 1986. Seventh grade students and their teachers will find this historical atlas a trove of information that is suitable for this unit.

\*\**Magna Carta. Primary Source Documents Instructional Kit*. Edited by John Langdon-Davies. Amawalk, N.Y.: Jackdaw Publications, n.d. King John's concession to indignant nobles resulted in a document of major import and implications. The Magna Carta is a foundation stone for our ideas of justice and rule of law. Nine facsimiles of sections of the document, six essays, "Think for Yourself" questions, and teaching suggestions are included in this kit. Teachers will need to select appropriate materials from the kit for use with seventh graders. Order from the publisher at P.O. Box 503, Amawalk, NY 10501, (914) 962-6911, or from social studies supply houses.

*The Magna Carta*. Videocassette. Princeton, N.J.: Films for Humanities and Sciences, n.d. This 22-minute, color videotape presents a complete explanation of events leading up to the Magna Carta but is aimed at readers who are slightly older than seventh graders.

The videotape is more successful in debunking myths than in clarifying the extent of the charter's impact and importance. Excerpts are possible for use in seventh grade.

*\*Newscasts from the Past.* This series of short videotapes replicates an evening news format, showing events around the globe on a given day during the Middle Ages or the Renaissance. Videotapes that are relevant to Unit VIII are those for July 22, 1148, with an anchor story about the second Crusade; June 15, 1215, featuring the Magna Carta; September 19, 1356, with coverage of the Hundred Years' War; and May 30, 1431, with reports about Joan of Arc's special messages and a lawsuit brought against Gutenberg. Excerpts should be shown on different days to correspond with the topic being studied. The series is available from social studies supply houses.

Peck, Ira, and Elise Bauman. *The Age of Europe. SCHOLASTIC WORLD HISTORY PROGRAM.* New York: Scholastic, 1987. This student textbook conveys content in a variety of interesting formats. Selections related to this unit include "Eleanor of Aquitaine"; "Legend of King Arthur"; "Life on a Manor"; chapters on Saint Benedict, Saint Francis, and Charlemagne; and other topics. In one chapter the authors describe the migration of the peasantry to urban areas and the problems that resulted. The book is highly recommended as a supplementary text for seventh grade.

### General Resources

Abercrombie, Thomas J. "When the Moors Ruled Spain," *National Geographic* (July, 1988), pp. 86-119. The 800-year control of Spain by the Moors left an indelible mark on Spanish culture. This article and extensive photographs show how that heritage still enriches the country.

Aliki. *A Medieval Feast.* New York: Harper and Row, 1986. Although this book is intended for somewhat younger readers, it engages students with its discussion and illustrations of the differences between the daily lives of nobles and peasants. It can also serve as a source of information on medieval banquets.

*The Black Death.* Portfolio of primary source documents. Amawalk, N.Y.: Jackdaw Publications, n.d. When the bubonic plague swept across Europe in the fourteenth century, it wiped out almost half the population. This portfolio contains ten compelling facsimiles or reproductions of key primary sources related to that catastrophe. Questions, notes, broadsheets, and a reading list complete the kit. Order from Jackdaw, P.O. Box 503, Amawalk, NY 10501, (914) 962-6911, or from social studies supply houses.

Brooks, Polly Schoyer. *Queen Eleanor, Independent Spirit of the Medieval World: A Biography of Eleanor of Aquitaine.* New York: Lippincott, 1983. Concentrating on the reigns of Eleanor as queen of France, then England, this book for young people presents a well-told biography of one of world history's most famous monarchs. Out of print, the book merits republication.

\*Browning, Robert. *The Pied Piper of Hamelin*. Various editions and dates. Browning's poetic retelling of the famous legend is found in editions of the poet's works and in picture-book versions as well. Among the latter, Barbara Bartos-Hoppner (Lippincott, 1987) and Sara and Stephen Corrin (Harcourt Brace, 1989) have provided noteworthy versions. Over the years, the legend has received distinguished dramatizations, sometimes with a happy ending substituted for the original (e.g., *The Piper*, by Josephine Preston Peabody). Browning's poem is suggested as core literature for correlation with language arts classes. See also the Browning entry in the "Visual and Performing Arts Resources."

Bulfinch, Thomas. *Bulfinch's Mythology*. New York: New American Library (Mentor paperback), 1962. Regularly reissued, this three-volume paperback series remains a standard reference for Western myths and legends in English. Volumes 2 and 3 are currently issued under one cover, *The Age of Chivalry and Legends of Charlemagne*. Although his books are somewhat dated, Bulfinch remains a respected translator and folklorist. His introductory essays contain background information that is helpful for teachers.

\*\*Caselli, Giovanni. *The Middle Ages*. HISTORY OF EVERYDAY THINGS series. New York: Bedrick, 1986. This title and its companion, *The Roman Empire and the Dark Ages*, are densely illustrated and tersely written books that students enjoy when researching reports or reading for pleasure. Spanish versions are published by Generales Anaya (Colección la Vida en el Pasado), Madrid, and are imported by California distributors. Caselli's *A Medieval Monk* (one of Bedrick's EVERYDAY LIFE OF series) is useful as well. Dale Rettinger and Associates, (415) 285-1175, distributes various Bedrick series in California.

\*Castletowns: *An Introduction to Tokugawa Japan*. Stanford Program on International and Cross-cultural Education (SPICE). With slides and supporting material, this teaching unit takes students through a historical examination of Japanese castles and the towns that grew up around them. This unit is particularly useful in comparing European feudalism to that of Japan, a study recommended in the Framework. Available from SPICE, Littlefield Center, Room 14, 300 Lasuen Street, Stanford University, Stanford, CA 94305-5013.

\*Chaucer, Geoffrey. *Canterbury Tales*. Translated by Barbara Cohen. New York: Lothrop, Lee and Shepard, 1988. This is a beautifully illustrated retelling of the tales of medieval pilgrims who travel from London to Canterbury to visit the shrine of Saint Thomas of England. The tales are well known for their humorous and occasionally ribald depictions of peasant life. See also the version edited by A. Kent Hieatt and Constance Hieatt (Bantam, 1964), which presents the Middle English and the contemporary translation on facing pages.

Clifford, Alan. *The Middle Ages*. GREENHAVEN WORLD HISTORY PROGRAM. St. Paul, Minn.: Greenhaven Press, 1980. This student booklet presents an overview of society during the Middle Ages. It also includes several selections from primary sources.

\**Coleccion HISTORIAS JOVENES*. Edited by Alain Plessis. Le-n, Spain: Editorial Everest, 1980. This series of softcover histories in Spanish addresses a variety of topics: *Las Cruzadas*, *Juana de Arco*, *Carlomagno*, and *Marco Polo* among them. The books are imported by a number of book distributors in California.

Collis, Louise. *Memoirs of a Medieval Woman: The Life and Times of Margery Kempe*. New York: Harper and Row, 1983. The memoirs of Margery Kempe provide the basis for this book. Many excerpts can be used to give students a glimpse of the overwhelming influence of the church on every aspect of life during the Middle Ages.

Coupe, Sheena, and Barbara Scanlon. *Threads of Time: Junior World History, 400-1750*. Melbourne, Australia: Longman, 1987. This student text motivates students' interest in the Middle Ages. On page 115, quotes from primary sources help students to understand the feudal perspectives of the Crusades.

Crossley-Holland, Kevin. *Beowulf*. New York: Oxford University Press, 1988. The author joins with illustrator Charles Keeping to create a striking picture-book version of the ancient legend. Seventh graders will enjoy the illustrations, rendered as photographic negatives.

Duss, Peter. *Feudalism in Japan*. New York: Knopf, 1969. A history of feudalism in Japan, this resource for teachers considers the period from the tribal rule of the sixth century to the development of national unity under the shogun Oda Nubenaga in 1591. Included is a chapter comparing Japanese with European feudalism.

Eban, Abba. *Heritage: Civilization and the Jews*. New York: Summit Books, 1984. This amply illustrated survey of Jewish history includes two chapters on Jewish life during the Middle Ages.

*El Cid*. *HISPANICS OF ACHIEVEMENT* series. Edited by Rodolfo Cardona. New York: Chelsea House, 1992. The life, deeds, and struggles of this Spanish military leader are documented in this book. Photographs, drawings, and reproductions of artwork well illustrate a narrative that is somewhat long for seventh graders. The book is suggested as a reference for students and teachers or for independent reading by advanced seventh graders. It supports the study of the El Cid legend.

Gandioli-Coppin, Brigitte. *Cathedrals: Stone upon Stone*. *YOUNG DISCOVERY LIBRARY* series. Ossining, N.Y.: Young Discovery Library, 1989. This petite picture book and its companion, Marie Farr's *Long Ago in a Castle*, are easy reading for seventh graders.

Grimm Brothers. *Hansel and Gretel*. Various editions and publishers. Many Grimm tales reflect facets of medieval life, including the family with a stepmother, a common situation resulting from the frequent death of a woman during childbirth. Susan Jeffers's illustrated version (Dial Books for Young Readers, 1980) and the version by Rika Lesser

and Paul Zelinsky (Putnam, 1989) are both recommended and may be used for comparison.

Gross, Susan Hill, and Marjorie Wall Bingham. *Women in Medieval/Renaissance Europe*. St. Louis Park, Minn.: Upper Midwest Women's History Center, 1983. This volume is a useful resource for studies of medieval women described in this unit. For purchasing information, telephone (612) 928-6750, or contact social studies supply houses.

\*Hanawalt, Barbara A. *The Ties That Bound: Peasant Families in Medieval England*. New York: Oxford University Press, 1986. This resource for teachers contains statistics and anecdotes gathered from the archives found in towns throughout England. Its thesis, contrary to that of many earlier studies, is that families were the basic unit of peasant society in the Middle Ages and that they functioned without a great deal of intrusion by the nobility.

\*Himmel, Rhoda. *The Role of Women in Medieval Europe: A Unit of Study for Grades 10-12*. University of California, Los Angeles: The National Center for History in the Schools, 1992. Several facets of the topic are examined in this instructional resource for teachers. The primary sources, simulations, and collaborative activities are rich and clearly explained. Since the strategies are intended for older students, teachers will need to select and adapt activities to suit seventh grade classes. For purchasing information, contact the Center at (310) 825-4702.

Hinago, Motoo. *Japanese Castles*. Tokyo: Kodansha International, 1986. This is a wonderful source of pictures and descriptions of Japan's major castles.

\*Hodges, Margaret. *Saint George and the Dragon*. Boston: Little, Brown, 1984. This picture book presents the famous legend of a young knight's fight with a horrible dragon.

Hollister, C. Warren, and others. *Medieval Europe: A Short Sourcebook*. New York: McGraw-Hill, 1982. Students, as well as teachers, may use this book of primary sources.

\*\*Howarth, Sarah. *Medieval People*. Brookfield, Conn.: The Millbrook Press, 1991. Howarth's book and its companion, *Medieval Places*, are good resources for students researching the culture and geography of medieval Europe. Both color and black-and-white illustrations grace a text that students find readable. Having several copies of each book facilitates group work. The books are available in library editions.

\*Kaplan, Zo' Coralnik. *Eleanor of Aquitaine. WORLD LEADERS, PAST AND PRESENT* series. Broomall, Pa.: Chelsea House, 1987. This biography of the great queen is written for readers who are somewhat older than seventh graders. The photographs and narrative are interesting to both teachers and students, however.

Kedourie, Elie. *The Jewish World: History and Culture of the Jewish People*. New York: Abrams, 1979. This edition is a collection of essays on Jewish history. It is amply

illustrated with both black-and-white and color reproductions of artwork. Essays that relate to this unit include "The Jews in Spain," by Haim Beinart, and "The Jew in Byzantium and Medieval Europe," by A. Grossman.

Keegan, John. *The Face of Battle*. New York: Penguin, 1983. This discussion of Henry V's battle at Agincourt offers insights into medieval military history. It is recommended for teachers.

Keller, Warren. *Diaspora: The Post-Biblical History of the Jews*. New York: Doubleday, 1966. This is an appropriate resource for teachers researching the Jewish perspective on the Christian Crusades. Pages 202 and 203 contain passages that will help students think about the wanton death and destruction Crusaders caused as they entered the city of Jerusalem, as well as the genocide committed against the Jews along the way. This still-relevant study merits republication.

\**King Arthur and the Legends of Camelot*. Retold by Molly Perham. New York: Viking, 1993. Evocative paintings and clear, exciting narration trace the Arthurian adventures from the birth of Merlin to the mysterious departure of Arthur from the last battlefield. Fifty-eight full-color paintings and 30 pen-and-ink illustrations grace the literate and accessible text.

\*Kirk, Russell. *The Roots of American Order* (Third edition). Washington, D.C.: Regnery Gateway, 1992. This informative and engrossing work for teachers' background reading discusses the key ideas throughout history that have influenced the political and ethical order of the United States. Chapter 6, "The Light of the Middle Ages," is especially recommended to teachers preparing for this unit. Paperbound versions can be ordered from the National Book Network, 4720A Boston Way, Lanham, MD 20706-4310, telephone (800) 462-6420.

\**Knights in Armor*. *LIVING HISTORY* series. Edited by John D. Clare. San Diego, Calif.: Harcourt Brace Jovanovich, Gulliver Books, 1992. The color photographs of reenactments, the photographic overlays, and the topical organization of the text command students' interest and attention. If not used as a student resource, this is an essential book for teachers to share with students.

Konigsburg, E. L. *A Proud Taste for Scarlet and Miniver*. New York: Dell, 1973. In this fictionalized account of the life of Eleanor of Aquitaine, Eleanor reflects on her life, as well as the lives of those who were closest to her, after she dies and goes to heaven.

\*Lewis, Naomi. *Proud Knight, Fair Lady: The Twelve Lais of Marie de France*. New York: Viking, 1989. In the twelfth century, poet Marie de France collected fairy tales from traveling minstrels. Lewis, a master storyteller and sensitive translator, also provides helpful background information.

\**The Luttrell Psalter: Everyday Life in Medieval England*. Videocassette. Princeton, N.J.: Films for Humanities and Sciences, n.d. This full-color, 22-minute video examines an

illuminated manuscript for its depictions of everyday medieval life. Photographs of modern counterparts of such manuscript subjects as livestock and tradespeople help students relate history to the present.

**\*\*Maalouf, Amin.** *The Crusades Through Arab Eyes*. Translated by John Rothschild. New York: Schocken, 1984. This is a priceless compilation of eyewitness accounts by Muslims of the Christian Crusades into the Holy Land. It is illuminating for students in many ways: in examining the significance of war to combatants on both sides; in presenting the Europeans through the eyes of Muslims; and in depicting how advanced the civilization of the Middle East was during the Middle Ages compared to that of Europe.

**\*Macaulay, David.** *Castle*. Boston: Houghton Mifflin, 1982. In this distinguished work, the author makes a thorough study of the medieval castle. He presents actual floor plans; describes the construction process, the laborers, and the tools they used; explains techniques used to defend the castle; and considers the reasons for its decline. See also Macaulay's *Cathedral: The Story of Its Construction*. Videocassette versions of both books, originally produced by Dorset, are available from social studies supply houses.

McGraw, Eloise. *The Striped Ships*. New York: Margaret K. McElderry, 1991. A respected and well-known author of historical fiction for young readers, McGraw undertook extensive research for this novel about the invasion and capture of the Normans and the famous Bayeux Tapestry. Many teachers will appreciate the author's use of a female protagonist. This book may be read by students or teachers.

*The March of Islam: TimeFrame A.D. 600-800*. Alexandria, Va.: Time-Life Books, 1988. This volume includes a chapter on the Christianization of pagan Europe. Several other volumes in the TIMEFRAME series are also recommended: *Fury of the Northmen: TimeFrame A.D. 800-1000*, in which the role of Constantinople in the Western world figures prominently; *Light in the East: TimeFrame A.D. 1000-1100*, containing chapters on the Norman conquests and the advent of the Turks; *The Divine Campaigns: TimeFrame A.D. 1100-1200*, dealing with the Crusades; *The Mongol Conquests: TimeFrame A.D. 1200-1300*, including chapters on the shoguns and on the Gothic cathedrals; and *The Age of Calamity: TimeFrame A.D. 1300-1400*. Other titles in the series that are relevant to this unit include *The Domestic World*, *The Enterprise of War*, and *The Natural World*.

Manchester, William. *A World Lit Only by Fire: The Medieval Mind and the Renaissance*. Boston: Little, Brown, 1991. The author, a former journalist and best-selling historian, vividly reinterprets the Middle Ages and the Renaissance for adult readers. In his hands, the people and issues of the Middle Ages come alive. One need not agree with all of Manchester's interpretations to appreciate the book's remarkable value to teachers of world history.

**\*Medieval Castles.** HISTORY HIGHLIGHTS series. New York: Gloucester Press, 1989. Intended for students, this volume presents an interesting, if cursory, overview of

traditional topics for medieval studies. Though the emphasis is on Europe, the book points out the importance of castles in other cultures. A comparative time line relates key events in Africa, Asia, America, and Europe. Students enjoy this book.

\**Medieval Studies for Secondary Schools*. Washington, D.C.: National Endowment for the Humanities, 1986. This resource, a set of 19 papers with classroom applications and a bibliography, was produced by teachers with the help of historians. Teachers will find excellent material that can be adapted for use in seventh grade. English legal procedures before the Norman Conquest, medieval marriages, the status of medieval women, and Anglo-Saxon values are among topics covered.

\**Medieval World* booklets, *THEN AND THERE* series. New York: Longman, 1988. This series consists of sets of booklets covering topics from prehistoric times to the twentieth century. The focus is on people, seen against their specific backgrounds, and on good stories based on historical sources. The set titled *The Medieval World* includes ten booklets that can be bought individually or as a package: "The Norman Conquest," "The King and Magna Carta," "Medieval Village," "Medieval Town," "Medieval Monastery," "Castle," "Knight," "Amusements," "The Crusades," and "Black Death." A teacher's guide and ancillary materials accompany complete sets. This set is perhaps the best student resource for this unit.

*Middle Ages*. Videotape. British Broadcasting Company, 1987. Part 1, *The Peasants' Revolt*, examines the revolt of 1381 from the perspectives of both the peasants and King Richard II. The living conditions of the peasants are depicted, and the problems facing the king are examined. Part 3, *The Chart*, focuses on communication and trade involving England, Belgium, and other lands during the late Middle Ages. The videotape also examines the production and sale of English wool. Each 20-minute videotape is available from social studies supply houses.

*National Center for History in the Schools*, University of California, Los Angeles. The center conducts a cooperative research program that actively develops, field-tests, revises, and publishes instructional units for history-social science teachers. The center's catalog is varied and growing. *The Role of Women in Medieval Europe* is a 70-page unit focusing on women in the early and late Middle Ages. Topics include the culture of the Germanic tribes, women's property rights under the feudal system, participation in cultural life from the eleventh through the thirteenth centuries, and women's occupational roles in the late Middle Ages. Parts of this unit may need to be modified for seventh graders. (See also the Woodard entry in this section.) For price and ordering information, write the National Center for History in the Schools, Moore Hall 231, 405 Hilgard Avenue, Los Angeles, CA 90024-1521, phone (310) 825-4702.

\*Nye, Robert. *Beowulf: A New Telling*. New York: Dell, Laurel Leaf, 1968. This perennially popular paperback has gone through several printings. Teachers who have field-tested this 94-page telling of the classic legend attest to its advantages for seventh grade readers. It is not a literal version of the tale, but excerpts from the original can

complement this book as a part of core literature studies. See Beowulf in Old English in the "Visual and Performing Arts Resources" for this unit.

\*Osband, Gillian, and Robert Andrew. *Castles: A Three-Dimensional Exploration*. New York: Orchard Books, 1991. If proof were needed of the cross-age appeal of pop-up books, this book would be among the best examples. The sophistication of the narrative appeals to seventh graders, and the overlay flaps and paper engineering accomplish more than 1,000 words of explanation. Several copies of this book would be welcome in each classroom.

*The Oxford Illustrated History of Medieval Europe*. Edited by George Holmes. Oxford, 1990. This paperback volume for students traces the history of Western civilization from the Fall of Rome through the Renaissance. Topics include the Hundred Years' War, religion and the Crusades, the Code of Chivalry, the Black Death, and the rise of modern nation-states. Maps, genealogies, and time lines help students understand the people, events, and historical trends.

\*\*Perdrizet, Marie-Pierre. *The Cathedral Builders*. PEOPLES OF THE PAST series. Translated by Mary Beth Raycraft. Brookfield, Conn.: The Millbrook Press, 1992. Fresh treatment of traditional topics makes the PEOPLES OF THE PAST series useful in sixth and seventh grades. In this book, the emphasis is on people and technology. Format and narrative are appealing and accessible to seventh graders.

\**The Portable Medieval Reader*. Edited by James B. Ross and Mary M. McLaughlin. New York: Viking Penguin, 1977. One of the perennially popular PORTABLE READER series, this is a compendium of primary source materials. Though intended for the general reader, the book is also a helpful resource for teachers.

Power, Eileen. *Medieval People* (Tenth edition). New York: Harper and Row, 1989. This is a sparkling account of the lives of six individuals--some real, some fictional--who lived during the Middle Ages: a Frankish peasant; Marco Polo, the Venetian traveler; Madame Eglentyne, the prioress of Chaucer's *Canterbury Tales*; a Parisian housewife; and two English merchants. First published in 1924, it is a dramatic and scholarly study for adult readers.

\*Pyle, Howard. *Otto of the Silver Hand*. New York: Dover, 1967. Also published in a hardback edition (by Peter Smith), this is Pyle's grim tale of medieval times. The author's *Men of Iron* is issued in paperback by Airmont; Scribner's handsome, hardbound version of *The Merry Adventures of Robin Hood* is joined by the New American Library paperback (Signet). *The Story of King Arthur and His Knights* is issued in several editions, both paperbound and hardback. Consult R. R. Bowker's *Books in Print* for current listings.

\*Riordan, James, and Brenda Ralph Lewis. *An Illustrated Treasury of Myths and Legends*. New York: Bedrick, 1987. Colorfully illustrated, this book brings together 25 legends from the ancient world, Asia, Africa, Europe, Britain, and other regions. Included

are the legends of Roland, William Tell, King Arthur, and Beowulf. The treasury may be used by students and teachers and is a good resource for both sixth and seventh grades.

\*Runciman, Stephen. *The First Crusade*. Cambridge, U.K.: Cambridge University Press, 1980. A teachers' resource, this book chronicles the events of the First Crusade. It is well illustrated with reproductions of primary source drawings and paintings. A passage on page 177 expresses the contemporary Muslim view of the Christian Crusades to free the Holy Land.

Sauvain, Philip. *Hastings*. GREAT BATTLES AND SIEGES series. New York: New Discovery Books (Maxwell Macmillan International), 1992. This students' resource focuses on the decisive battle by which William of Normandy became William the Conqueror. Pages 26-29 discuss the establishment of William's baronage--information that is useful in helping students better understand the significance of the Magna Carta.

\**Sir Gawain and the Loathly Lady*. Retold by Selina Hastings. New York: Mulberry Books, 1985. Exquisitely illustrated in the style of the illuminated manuscript, this retelling of "The Wife of Bath's Tale" (Chaucer) can be used to motivate students to discuss the values of chivalry, particularly those of loyalty, honor, and sincerity. It is also useful as a model, along with pictures or slides of illuminated manuscripts, for students making their own illuminated books. A Spanish version, *Sir Gawain y la Abominable Dama*, is available from book importers.

Small, Terry. *The Legend of William Tell*. New York: Bantam, 1991. This rhymed retelling of the famous Swiss story, in picture-book format, appeals to some seventh graders.

*The Spanish Inquisition*. Instructional kit. Jackdaw Publications, P.O. Box 503, Amawalk, NY 10501. Part of the GOLDEN OWL PORTFOLIO series, this kit includes reproductions of historic documents, including maps, engravings, diaries, and paintings. Teachers may use materials as visual aids, and students may use them for research projects. Available through social studies supply houses.

Storry, Richard. *The Way of the Samurai*. New York: Galley Press, 1978. Discussions of the Code of Bushido (the code of ethics for the warrior), the position of the warrior in feudal society, and the weapons and armor of war are included in this teachers' resource. This book is useful in comparing European to Japanese feudalism.

Suter, Coral, and Marshall Croddy. "Merry Old England: Picking the Best Process," in *Of Codes and Crowns: The Development of Law*. Los Angeles: Constitutional Rights Foundation, 1983. This resource contains a number of extensive activities designed to help students understand the origins and effects of legal practices throughout history. Students examine the evolution of the judiciary from the early laws of the Anglo-Saxons, through Norman law, to the implementation of the jury trial under Henry II.

Talbott, Hudson. *King Arthur: The Sword in the Stone*. New York: Morrow Junior Books, Books of Wonder, 1991. The first written record concerning King Arthur dates to a manuscript in the twelfth century. Since then, the Arthurian legends have acquired the patina of a literary heritage and have been interpreted by such diverse writers as Sir Thomas Malory, Alfred Lord Tennyson, Howard Pyle, Sidney Lanier, T. H. White, and Rosemary Sutcliff. Talbott's edition is a picture book suitable for students in the middle grades.

**TIMELINE VIDEO** series. Baltimore, Md.: Maryland Public Television. In a newscast format, a television anchor and correspondents cover "history-in-the-making" with live-action footage, background reports, and interviews with historic personages. The six videotapes in the series include *The Vikings: September 25, 1066*; *The Mongol Empire: November 18, 1247*; *The Crusades: October 2, 1187*; *The Black Death: March 27, 1361*; *The Fall of Byzantium: May 29, 1453*; and *Granada: January 6, 1492*. Available from social studies supply houses.

*Warlords of Japan: A Simulation of the Shogun History of Feudal Japan*. Lakeside, Calif.: Interact, 1990. With this ten-day simulation packet, students read and listen to essays, take tests, deploy armies, confront their fates, write essays, complete artwork and calligraphy assignments, and earn rewards of rice for their efforts. Adjustments in content are necessary, since only a limited amount of the content applies to this unit.

Williams, Ann. *The Crusades. THEN AND THERE* series. Essex, U.K.: Longman, 1975. This concise booklet for students contains an account of the Crusades, including the Muslim perspective.

Williams, Jay, and the editors of Horizon magazine. *Knights of the Crusades*. New York: Harper and Row, 1962. This resource for students and teachers tells of the European knights as they fought their way into the Holy Land to release it from the control of its Saracen captors. Included are an eyewitness account of the slaughter of Jews by the Christians as they entered the city of Jerusalem as well as excerpts from primary sources that reflect the perspective of the Christian peasants and the nobility. This book may be sought in libraries.

\*Woodard, Jo Ann A. *Medieval Universities: A Unit of Study for Grades 9-12*. Los Angeles: University of California. The National Center for History in the Schools, 1992. Students will find several aspects of this topic exciting when teachers draw from the rich resources and strategies in this publication. For example, students may act the roles of their medieval counterparts to better understand student life in the Middle Ages. Early scholars and the impact of medieval universities on the modern world are also discussed. For purchasing information, contact the Center at (310) 825-4702.

### **Visual and Performing Arts Resources**

Adam de la Halle. *Le Jeu de Robin et Marion*. Compact disk recording. Paris: Arion (Allegro Imports, distributor), 1991. Catalogue number: ARN 68162. One of the most

original and creative trouvres, Adam de la Halle (ca. 1247-1295) entertained in the courts at Artois and Naples. This work, translated *The Play of Robin and Marion*, may well be one of the earliest musical plays written in the Western world. The frivolity, youthfulness, and other lighthearted aspects of knightly love are dramatized in this pastourelle. The disk's accompanying booklet outlines the plot for listeners but provides no translation of the Old French in which the piece is sung. The recording is often available in large record stores, usually filed under the composer's name or under the "early music" or "medieval" categories. If unavailable locally, the disk may be ordered through Bose Express Music, (800) 451-2673.

Ardley, Neil. *Music. EYEWITNESS BOOKS* series. New York: Knopf, 1989. The 29 two-page color illustrations in this book show many musical instruments from around the world. The information is clearly presented in small servings, a feature many seventh grade students appreciate. This book is useful in more than one unit and at more than one grade level.

*Art in Action*. San Diego, Calif.: Holt, Rinehart and Winston, 1987. One lesson in this state-adopted textbook focuses on architecture from the Middle Ages.

*Art Through the Centuries: Medieval Europe*. Sandak, 70 Lincoln Street, Boston, MA 02111, (617) 423-3990. Sandak has selected 13 color slides from its extensive collection to create a set that is coordinated with this unit. The slides include four views of Chartres, stained-glass windows, tapestries, and other art and artifacts of the period. Sandak also makes available Pack 999-18-02, *The World of Art in the Age of Columbus*, a set of 18 slides. Examples of sculpture and architecture from the Americas, as well as works from the Orient, the Middle East, Africa, and Europe, exemplify the variety and vibrancy of cultures thriving in the late fifteenth century. Sandak's *Global Art Slide, Set I* (70 slides) is organized by cultures and includes Africa, the Middle East, India, China, Japan, and Latin America.

Bennett, Anna Gray. *Five Centuries of Tapestry*. San Francisco: The Fine Arts Museums of San Francisco, 1992. This volume catalogues 100 magnificent examples of the art of tapestry, from the Middle Ages to the twentieth century. The text traces the history of tapestry production, including designs and weaving techniques. For information, telephone the publisher at (415) 750-3600.

\**Beowulf in Old English*. Audiocassette. Spoken Arts, 10100 SBF Drive, Pinellas Park, FL 34666, 1-800-326-4090. In melodious Old English, professional readers introduce listeners to this ancient legend. When ordering, specify by catalogue number (SAC 918).

*The Book of Kells*. New York: Dover, n.d. This carefully reproduced booklet contains 32 full-page renditions of details from the artwork in this manuscript as well as a representative sampling of the textual leaves.

Browning, Robert. *The Pied Piper of Hamelin*. Sioux City, Iowa: Wetmore Declamation Bureau, 1980. In this choral reading, an adaptation of the famous poem, group and solo

parts are indicated, and as many voices as desired may be used. The rhythm and rhyme are effective in choral speaking. The work is suggested for correlation with language arts classes and speech or drama electives. Interested teachers should contact the publisher at Box 2595, Sioux City, IA 51106-0595, (712) 276-3041, for purchasing information.

*Castle*. Greenwich, Conn.: Arts America, n.d. In this videotape, colorful animation is combined with live-action documentary sequences to tell the fictional, but historically accurate, story of a thirteenth-century Welsh castle. Author David Macaulay, who wrote the book of the same title, leads the tour of an ancient Welsh castle, explaining its cultural and sociological significance as well as its architectural design. Also available is *Cathedral*, which explores the design of Notre Dame de Beaulieu and other major cathedrals.

*Early Medieval Designs from Britain for Artists and Craftspeople*. New York: Dover, n.d. Included here are 400 historic designs that embellished objects, manuscripts, monuments, and buildings from the fifth to the thirteenth centuries. Also available from Dover is *Old English Tile Designs for Artists and Craftspeople* (Gothic and Romanesque themes) and other collections of historic ornamentation from this period.

*\*Everyman: A Morality Play*. Anonymous authorship. Various editions and publishers. Everyman is the most celebrated of all the old English morality plays. Based on an earlier Dutch play, the earliest English version (ca. 1520) is clearly in the medieval tradition, despite its late date. Comparatively brief (under 40 pages of dialogue), the play is suggested for core literature correlation with language arts. An inexpensive edition of the play is obtainable from Samuel French, Inc., 7623 Sunset Boulevard, Los Angeles, CA 90046, (213) 876-0570.

Favier, Jean. *The World of Chartres*. New York: Harry N. Abrams, 1990. Jean Favier's book on Chartres Cathedral tells the history of the great building and explains the complexities of its structure, iconography, sculpture, and stained glass. Favier's scholarship is tempered with a personal sensitivity to the power of Chartres. The 217 illustrations, including 41 color plates, complement the narrative exploration of a church built to hold an entire city at one time.

Fox-Davies, Arthur Charles. *The Art of Heraldry*. London, U.K.: Bloomsbury Books, 1986. Originally published in 1904, this heavy volume is too detailed for the reader of average interest, but it does contain hundreds of full-color examples of crests and shields. It is recommended as a resource when classes make their own shields. Check public libraries for availability.

Giblin, James Cross. *The Truth About Unicorns*. New York: HarperCollins, 1991. Illustrated with prints and photographs of medieval art and artifacts, this book traces the history of the unicorn as myth and symbol. The chronicle includes a dramatic account of the unicorn hunt depicted in the famous unicorn tapestries. Students, in particular, enjoy this book.

Gillon, Edmund. *The Middle Ages*. New York: Dover, 1971. This sophisticated coloring book contains scenes from the Middle Ages. Many are based on manuscript illustrations and individual paintings of the period. Other Dover coloring books for this unit are *Knights and Armor*, *Castles of the World*, and *Historic Sailing Ships*. Coloring activities are not recommended.

Gimpel, Jean. *The Cathedral Builders*. New York: Penguin, 1991. Jean Gimpel's informative monograph introduces readers to the ways and means of the churchmen, architects, engineers, technicians, quarrymen, masons, and sculptors who built the great cathedrals. It is available in paperback and can be used for research by some students. See also the author's *The Medieval Machine: The Industrial Revolution of the Middle Ages*.

*Giotto and the Pre-Renaissance*. Crystal Productions, P.O. Box 2159, Glenview, IL 60025. This 47-minute videotape focuses on the powerful emotion conveyed in the major cycles of the artist's works, which are sharply contrasted with the somber art of the period.

*Glories of Medieval Art: The Cloisters*. Chicago: Films Incorporated Video. The Cloisters, a branch of the Metropolitan Museum of Art in New York City that is devoted to medieval art, is home to some of the world's masterworks. This 27-minute videotape takes viewers through rooms and gardens that evoke the spirit of the Middle Ages. Included in the tour are the famed unicorn tapestries, illuminated manuscripts, stained-glass windows, and many precious objects. It is available through the Metropolitan Museum of Art. Also available is *Siena: Chronicles of a Medieval Commune*.

*Gregorian Chants*. Various recordings and labels. A vast array of chant recordings are available through large record stores. The Benedictine Monks of Luxembourg perform chants on the cassette *Regina Coeli* (Phillips Sequenza label, 420809-4); the Farnborough Abbey Choir and Monks' *Gregorian Chant* (Herald compact disk, HAVPCD 122) offers 18 chants from throughout the liturgical year. Consult local outlets or public libraries for other sources. *Gregorian Chants* (Folkways Records, 3865) is available from Smithsonian Folkways Recordings, Office of Folklife Programs, 955 L'Enfant Plaza, Suite 2600, Smithsonian Institution, Washington, DC 20560, (202) 287-3261.

Grout, Donald Jay. *A History of Western Music* (Third edition). New York: W. W. Norton, 1980. This standard college textbook contains helpful background information for teachers. A fourth edition (1988), written by Grout and Claude V. Palisca, is also available from the same publisher. Teachers seriously researching this facet of cultural history may consult Oliver Strunk's *Source Readings in Music History* (paperback, five volumes), also published by Norton.

*Henry V*. Laurence Olivier, director. United Artists, 1941. Videocassette of film based on William Shakespeare's play. The Agincourt battle scene in this film is a helpful resource for the parts of this unit focusing on the later Middle Ages, military technology, and the Hundred Years' War. During the later study of the Renaissance (Unit IX), when students

are introduced to Shakespeare and Elizabethan England, the Olivier film may be used for its opening scenes, which take place at an Elizabethan theater. In viewing this videotape, students learn something about Elizabethan social classes, the architecture of the time, the skyline of Elizabethan London, the manner of theatrical performances, and the lively interest of Elizabethan audiences in historical plays, which were favored over tragedies and comedies during Shakespeare's time. The videotape is obtainable from social studies supply houses.

*Henry V for Young People. SHAKESPEARE FOR YOUNG PEOPLE series.* Edited by Diane Davidson. Fair Oaks, Calif.: Swan Books, 1991. Davidson's series keeps the original words of Shakespeare, yet includes descriptions and stage directions in the manner of modern plays. The scripts have been cut to about 40 minutes' playing time, encouraging beginners to enjoy the stories by reading the plays aloud or by acting them out with simple staging. Two announcers introduce scenes. Purchasing information is available from the publisher at P.O. Box 2498, Fair Oaks, CA 95628, (916) 961-8778.

*A History of Music, Middle Ages to Pre-Baroque.* Lyrichord Records. This collection of three 12-inch records presents a sampling of medieval music. Though long-playing records grow less common, many schools continue to use phonographs occasionally. Other useful albums are: *Experiences Anonymous, Music of the Middle Ages, Vol. 1*, troubadour and trouvre songs (EAS 12), and *Vol. V, English medieval songs, twelfth-thirteenth century* (EAS 29); and *Music of the Middle Ages* (785). Contact Lyrichord Records at 131 Perry Street, New York, NY 10014, (212) 929-8234.

*Larousse Encyclopedia of Byzantine and Medieval Art.* Edited by Rene Huyghe. New York: Prometheus Press, 1963. This compendium of art looks at medieval art around the world. Each section includes a historical summary, descriptive text, and plates of a variety of art genres.

**\*\*Living History: Fourteenth-Century Towns.** Edited by John D. Clare. San Diego, Calif.: Harcourt Brace Jovanovich, Gulliver Books, 1993. Color photographs of reenactments bring to life the growth of towns in the late Middle Ages. Informative endsheets and clearly categorized information regarding all strata of society make this a useful student resource.

McLeish, Kenneth, and Valerie McLeish. *The Oxford First Companion to Music.* Oxford, U.K.: Oxford University Press, 1990. In this colorful resource for students, a variety of topics relate to history-social science. Pages E8-E11 deal specifically with music of the Middle Ages. Reproductions of authentic artwork and musical notation are used as illustrations. This work is useful in grades six through eight as well as grade seven.

*Medieval Art and Architecture.* Alarion Press, P.O. Box 1882, Boulder, CO 80306. This program for grades four through nine includes two videotapes, three filmstrips and cassettes, two teaching manuals, and a teaching poster. Topics include Charlemagne at Aachen, feudalism and castles, pilgrimages to Santiago de Compostela in Spain, Crusades to the Holy Land, and cathedrals. Stories from the Old Testament and New

Testament are shown in medieval and Byzantine art. Telephone Alarion at (800) 523-9177 for further information.

*Middle Ages.* Reading and O'Reilly Wilton Programs, P.O. Box 302, Wilton, CT 06897. This set of three filmstrips and cassettes or one 40-minute videotape combines art, architecture, and history in a comprehensive look at the medieval world. Paintings, etchings, photographs, maps, and instructional drawings help students to enjoy and understand this complex period of history.

Mittler, Gene. *Art in Focus*. Mission Hills, Calif.: Glencoe, 1989. In this state-adopted textbook, chapters 9 and 10 are devoted to early medieval, Romanesque, and Gothic art. Both chapters view the history and geography of the eras through their art and architecture, but do so within social and political contexts. Included are ideas for studio art activities.

*Mont St. Michel.* Videocassette. Arts America, 12 Havemeyer Place, Greenwich, CT 06830, (800) 553-5278. In this 56-minute program, viewers see the geography of the area from the top of this fortress abbey in northwestern France, recognized as one of the world's great treasures of Gothic architecture.

Montagu, Jeremy. *The World of Medieval and Renaissance Musical Instruments*. Woodstock, N.Y.: The Overlook Press, 1976. From bagpipe to shawm, all the major instruments of the Middle Ages, Crusades, and Hundred Years' War are shown and discussed. The 90 black-and-white and 12 full-color illustrations make this work especially valuable for students' reference, even when the text is too challenging for most seventh graders.

*Music of the Crusades.* Compact disk. New York: London Recordings (Polygram Recordings, distributor), n.d. Catalogue number: 430264-2. Both dance and vocal music are included, and song texts are printed in English. Historical references in some lyrics are of interest. Teachers should thoroughly preview the disk and select for classroom use those works that they find particularly striking or appealing. If the compact disk is unavailable through local record shops, it may be ordered from Bose Express Music, (800) 451-2673.

*Musical Instruments of the World: An Illustrated Encyclopedia.* New York: Facts on File, 1978. Students enjoy using and perusing this illustrated encyclopedia containing more than 4,000 original drawings. The format appeals to young readers, and the book presents a good deal of information in an easily discerned way. The book is useful in all the middle grades. It is available through UNICEF bookstores and some general trade firms.

National Gallery of Art, Publications Sales, Washington, DC 20565. The following color reproductions are available from the National Gallery of Art:

- Madonna in a Closed Garden, Anonymous, German, fifteenth century, B3117

- Paradise with Christ in Lap of Abraham, Anonymous, Lower Saxony, B13521 (manuscript illumination)
- Annunciation to the Virgin, Belhello de Pania, B14851 (Gregorian chant illumination)
- Madonna and Child, Giotto, D367

*The Oxford Book of Carols*. Edited by Percy Dearmer and Ralph Vaughn Williams. New York: Oxford University Press, 1928. This standard and authoritative song collection is still reissued both in hardbound and softbound editions. For libraries, the hardback edition with words, melodies, and accompaniments is recommended; for choruses, the paperbound "words and melody only" edition is more economical.

Ragans, Rosalind, and Jane Rhoades. *Understanding Art*. Mission Hills, Calif.: Glencoe, 1992. This state-adopted textbook has a chapter titled "Art of the Middle Ages," which covers Romanesque and Gothic styles. Activities in art history, art production, aesthetics, and criticism are included and abundantly illustrated.

Sachs, Curt. *The History of Musical Instruments*. New York: W. W. Norton, 1940. Sachs's work continues to be a mainstay in this area of research; it covers all major time periods, and examples connect a variety of cultures. Although not appropriate for seventh graders, teachers of music and history will find it excellent for background reading. The book should be sought through public libraries.

Shorewood Fine Art Reproductions, Inc. 27 Glen Road, Sandy Hook, CT 06482, (203) 426-78100. A full-color reproduction, 22" x 28" (55.9 x 71.1 centimetres), of Giotto's *Madonna and Child*, mounted on cardboard or unmounted, laminated or unlaminated, is available.

Siks, Geraldine Brain. *Marco Polo*. New Orleans: Anchorage Press, 1980. Described as an adventure play, this drama for young people is based on the historic travels of the famous merchant. The script provides opportunities for colorful staging. If performances are not feasible, students may read the script aloud or informally act it out in the classroom. Purchasing information is available from the publisher, P.O. Box 8067, New Orleans, LA 70182, (504) 283-8868. Madge Miller's Pied Piper of Hamelin is also available from the same publisher.

Snyder, James. *Medieval Art: Painting, Sculpture, Architecture, Fourth-Fourteenth Century*. New York: Henry Abrams, 1989. Western European and Byzantine art from the early Christian Era through the late Gothic period are the subjects of this resource. Pictures of artwork created during this period can be assembled to teach a variety of concepts and episodes.

*Songs of Chivalry: Martin Best Medieval Ensemble*. Compact disk recording. Charlottesville, Va.: Nimbus Records, 1983. Catalogue number NI-5006. Nineteen different musical numbers on this recording exemplify the voices, instruments, and moods of courtly music. "Estampie," "Costume est bien," and "Danse royale" are good

examples of dance music. When students learn of Eleanor of Aquitaine or the legend of "Richard Lionheart: Saved by a Song," they may listen to "La dousa votz" by troubadour Bernart de Ventadour, who served Eleanor. Notes and translations in the booklet accompanying the disk are especially helpful for teachers. If the disk is unavailable through local music shops, it may be ordered from Bose Express Music, (800) 451-2673.

*The Tournament.* Arts America, 12 Havemeyer Place, Greenwich, CT 06830, (800) 553-5278. A fascinating tour of the Middle Ages is made through the armor collection of the Metropolitan Museum of Art in New York City. This 28-minute videotape depicts the tournament as entertainment and a training ground for battle.

Universal Color Slide Co., 8450 South Tamiami Trail, Sarasota, FL 34238-2936. Universal's *Medieval Art Slide Set* (25 slides) is a comprehensive collection of reproductions of medieval art, including elaborate book designs, illuminations, ivory and gold carvings, and more. Also available are sets on Romanesque art, the Bayeaux Tapestry, and Gothic art and architecture.

*Victorian Sourcebook of Medieval Decorations.* New York: Dover Publications, n.d. This 64-page booklet reproduced from an 1882 edition is intended as a source book of authentic medieval designs for artists and craftspeople. It contains 166 full-color designs, including ornamental fourteenth-century alphabets and fourteenth- and fifteenth-century illuminated initials.

#### *VISUAL TEXTBOOK FOR THE CALIFORNIA HISTORY-SOCIAL SCIENCE*

*FRAMEWORK: Medieval Art and Architecture, Grade Seven.* The University Prints, 21 East Street, Winchester, MA 01890, (617) 729-8006. This company has prepared sets of 5 1/2" x 8" (14 x 20.3 centimetre) art prints that are coordinated with the seventh grade course model. The set for each unit is available boxed, loose-leaf, or bound in durable covers that open flat. Most prints are black and white, although some are in color; each print is captioned. Prints also may be purchased individually (seven cents each for black and white). The medieval set (36 prints) includes prints showing castle and church architecture in several countries for comparison and contrast. Nine prints of Chartres Cathedral show interior and exterior views, stained-glass windows, and sculptural details. Also included are prints of manuscript illuminations, a book of hours, tapestries (including the Bayeaux), statues, and paintings (two by Giotto).

*Western Art -- Medieval, Renaissance, Baroque, Romanesque and Gothic Architecture in France.* Sandak Color Slides, 70 Lincoln Street, Boston, MA 02111, (800) 343-2806. Sets of slides are available on these topics from Sandak's extensive collection. For example, there are 63 slides on art in the Cloisters Museum, 342 slides on monasteries and cathedrals in France, 222 on the Italian Renaissance, and 60 slides on stained glass of the Middle Ages and Renaissance.

## *The Signing of the Magna Carta*

Students will enjoy reading, or having read to them, the following account of how the Magna Carta came to be. The motivations and actions of the king, his barons and the clergy are expressed in language that is easily understood by seventh graders and that impresses upon them the enduring significance of this document.

Less than two hundred years after the reign of William the Conqueror one of his descendants, King John, sat upon the throne of England. He was an exceedingly bad ruler. He stole, he told lies, and he put innocent people in prison. If he wanted money, he simply demanded it of any persons who had it, and if they refused to give it, he did not hesitate to torture them till they yielded. Men who had committed crimes and deserved to be punished he would set free if they could raise money enough to make him a present. If two men disagreed and brought their difficulty before him for trial, he would decide in favor of the one who had made him the larger gift. Sometimes, for some very small offense, he would demand money of a poor man who had only a horse and cart with which to earn his living; and if the man had no friends to bribe the king, his horse and cart were sold to help fill the royal treasury. King John was even believed to have murdered a nephew, the young Prince Arthur, who had claim to the throne.

John ruled not only England, but also the duchy of Normandy, which had descended to him from William the Conqueror. As Normandy was a fief of France, Philip, King of France, called upon his vassal John, to account for the death of the prince. John refused to appear. Then Philip took away nearly all his French possessions. That loss made his income much smaller. Moreover, the cost of carrying on the government had increased. There was, then, some reason for his constant need of money, even though there was so little excuse for his manner of obtaining it.

When the archbishop of Canterbury died, there was a dispute about who should succeed him. The pope was appealed to, and he bade the monks of Canterbury name a good, upright man named Stephen Langton to take his place. This choice did not please the king; therefore he seized the monastery and its revenues and banished the monks. For six years John resisted the pope and refused to allow Langton to become archbishop. Finally he became afraid that he was going to die, and then he yielded most meekly. He even went to Langton to beg for absolution, or a formal pardon of the Catholic Church. "When you promise to obey the laws of the land and to treat your people justly, I will absolve you," replied the archbishop.

John was always ready to make a promise, but he never kept it unless it was convenient. He promised what the archbishop asked but, as might have been expected, he soon broke his word. Now, next to the king, the barons were the most powerful men of the kingdom, but even they did not know what to do. Fortunately, the archbishop knew. He called the barons together and read them what had been the law of the land since a short time after the death of William the Conqueror. The barons understood what their rights were, and they took a solemn oath to defend

them. "We will wait for one year," they said. "The king may do better." They waited a year; then they waited till Christmas. The king had not improved, and the barons went to him and asked him to repeat the promises that he had made to the archbishop. John was insolent at first, but when he saw that the barons were in earnest, he became very meek, and said that what they asked was important, to be sure, but also difficult, and he should need a little time before making the agreement. By Easter he should be able to satisfy them. The barons did not believe him, and so, when Easter came, they brought to the appointed place a large body of armed followers. After a while John sent to ask what it was that the barons insisted upon having. Then bold, dignified Stephen Langton read aloud to him from a parchment such articles as these: "A free man shall not be fined for a small offense, except in proportion to the gravity of the offense." "No free man shall be imprisoned or banished except by the lawful judgment of his equals, or by the law of the land."

John grew more and more angry as these were read, and when the archbishop went on to read other articles declaring that the king must not take bribes, or impose taxes without the consent of his council, or body of advisers, and finally one giving the barons the right to elect twenty-five of their number to keep watch over him and seize his castles if he did not keep his promise, then he went into a furious passion. "I will never grant liberties that would make me a slave," he declared.

Nevertheless, he had to yield. There was a famous green meadow with low hills on one side and the River Thames on the other. Its name of Runnymede, or Meadow of Council, was given it long before William the Conqueror landed in England, because there the Saxons used to hold their councils. To this meadow the barons and their army marched from London. Then out of a strong fortress that rose near at hand, and across the drawbridge that swung over the moat, rode an angry and sulky ruler of England. He signed the parchment, either in the meadow or on an island in the river, and then he went back to his palace. It was said by some that he gnashed his teeth, and shrieked, and rolled on the floor like a madman; but the barons were hard at work seeing to it that many copies of this parchment were made and sent over the land to be read aloud in the churches.

This parchment was the famous Magna Carta, or Great Charter, signed in 1215. The barons were then the most powerful men of the kingdom, and they saw to it that as long as he lived the king kept his word. About fifty years later, not only the barons but representatives of the towns were admitted to the council. This was the beginning of the English Parliament; and now, if a king ruled unjustly, he must account, not only to the barons, but to the whole people. From that day to this, no ruler has ever been able to remain on the throne of England who has not kept the promises that King John was obliged to make that June day at Runnymede.

Source: Eva March Tappan, *Old World Hero Stories*. New York: Houghton Mifflin, 1911, pp. 111—117. Now in public domain.

## *An Activity for Studying the Magna Carta*

In the following exercise, students read excerpts from the Magna Carta and then answer questions based on their readings. In the process, they will be interpreting the immediate implications of the document and, by extension, its long-term significance in the development of democratic institutions.

**John**, by the grace of God, **king of England**. . . to his archbishops, bishops, abbots, earls, barons, justiciars [chief judges], foresters, sheriffs, reeves [local collectors of feudal rents], ministers, and all his bailiffs and faithful men, greetings. Know that. . . for the betterment of our realm, by the counsel of our venerable fathers [religious leaders] . . . of our nobles. . . and of our faithful men.

47. All forests that have been afforested [confiscated by the king] in our time shall at once be disafforested; and the same shall be done with regard to river-banks which in our time we have placed under ban.

61. Since moreover for [the love of God], for the improvement of our kingdom, and for the better allayment [alleviating or quieting down] of the conflict that has arisen between us and our barons, **we have granted all these [liberties]** aforesaid, wishing them to enjoy those [liberties] by full and firm establishment forever: namely that the barons shall elect twenty-five barons of the kingdom, whomsoever they please, who to the best of their ability should observe, hold, and cause to be observed the peace and liberties that we have granted to them and have **confirmed by this our present charter; so that specifically, if we or our justiciars or our bailiffs or any of our ministers are in any respect delinquent toward any one or transgress any article** of the peace or the security, and if the delinquency is shown to four barons of the aforesaid twenty-five barons, those **four barons shall come to us**, or to our justiciar if we are out of the kingdom, to explain to us the wrong, **asking that** without delay we cause this wrong to be redressed.

This activity is adapted from *Slices of Time: The US. Constitution in Global Perspective*, by Gerald A. Danzer and Mark Newman. Chicago: The World History Project, Dept. of History, University of Illinois, pp. 22—23. Used by permission.

## Examining the Magna Carta

Introduction: This activity will help you understand what the Magna Carta says and how it helped stop despotism in England (1215).

1. Read the excerpt from the Magna Carta. What does it really say? Look at it again, reading only the boldface words, and write your answer on the lines below.

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2. The Magna Carta provided checks against the rise of tyranny and despotism. After reading each statement below, write a sentence supporting or refuting the statement. Base your decisions on the excerpts from the Magna Carta and on what you know about it.

1. The Magna Carta was a written document.

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2. The Magna Carta was a contract between a king and his barons.

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3. It provided procedure for redress of grievances.

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4. It gave all English citizens the right to vote.

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5. The Magna Carta placed the king above the law.

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6. Any faithful man could be one of the 25 who served on the Council of 25 Barons.

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Optional: Read Article 47, dealing with afforested lands and river banks. Think of a hypothetical situation related to this article and, on the lines below or on a separate piece of paper, write up a complaint against the king for presentation to the Council of 25 Barons.

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## ***Geographic Background and Concepts: Medieval Europe***

The gradual shift in importance from the Mediterranean region of southern Europe to the Atlantic region of northern Europe was the key geographical characteristic of Europe between A.D. 500 and A.D. 1789. Several reasons were behind this shift, but the most important was the long and devastating conflict in the Mediterranean region between Muslim and Christian powers. As a result of this prolonged conflict, the North Atlantic became a key corridor for the commerce between Christian areas. As the northern centers of political and economic power became increasingly dynamic, they became less and less dependent on the Mediterranean basin.

The Mediterranean, meanwhile, became increasingly polarized: Muslim districts were concentrated in the west (the Iberian Peninsula); in the south (northern Africa); and, especially, in the important eastern cultural centers of Cairo, Damascus, Baghdad, and, eventually, Istanbul. The prosperity, political power, and economic power continued the shift to the north during the modern era of 1789-1945, when the United Kingdom, France, Germany, and Russia, (or the Soviet Union) were at the zenith of their powers.

The activities in this unit incorporate a number of important geographic themes and concepts:

*Region*—An area that is unified in terms of certain criteria. This geographic concept is the basis for the division of the earth, for purposes of study, into convenient and manageable units of physical and human environments.

*Weather and climate*—Environmental contrasts between northern and southern Europe help explain why population growth and the exploitation of resources were increasingly greater after A.D. 500 in northern Europe. The humid maritime climate of northern Europe, with its 25-40 inches (63.5 x 101.6 centimetres) of rainfall distributed throughout the year, meant that the area became covered with a dense primeval forest that provided economically valuable fuel wood, game for hunting, and timber for the construction of cities and rural dwellings.

*Mediterranean climate*—In contrast, the subregions of Mediterranean Europe are often hilly right down to the water's edge, with no large agricultural areas and with few river-transport linkages. The agricultural potential of the region is limited by a problematic Mediterranean climate, which features a summer-long drought each year and a concentration of erosion-inducing rainfall between 15 and 30 inches a year (38.1 and 76.2 centimetres), in the late fall and winter. Low water flows in rivers during the summer limit their utility for irrigation or commercial shipping.

*Deforestation*—Expansion of agriculture in the Mediterranean climatic zone was also limited by the previous 1,000-year history of destructive deforestation and enhanced soil erosion on the rocky slopes of much of southern Europe. Removal of vegetation in this climatically vulnerable region exposed hillslopes to damage by winter rains.

*Agriculture and settlement*—In northern Europe, the forests were more densely settled, and the gently rolling plains were converted to productive agricultural lands that produced a variety of summer-grown grains, root crops, vegetables, and fruits. Mediterranean lands supported grapevines and citrus and olive trees, as well as the wheat and other grain crops found elsewhere in Europe.

### Some Key Place Names

#### *Physical features*

Adriatic Sea  
Alps  
Atlantic Ocean  
Balkan Peninsula  
Baltic Sea  
Britain  
Brittany Peninsula  
Danube River  
Elbe River  
Iberian Peninsula  
Ireland  
Italian Peninsula  
Jutland Peninsula  
Loire River  
North European Plain  
North Sea  
Pyrenees  
Rhine River  
Scandinavia Peninsula  
Seine River  
Thames River

#### *Countries, cities, empires*

|                   |              |
|-------------------|--------------|
| Aachen            | Leon         |
| Aquitaine         | London       |
| Aragon            | Madrid       |
| Barcelona         | Marseilles   |
| Byzantine Empire  | Navarre      |
| Castile           | Norway       |
| Constantinople    | Oxford       |
| Denmark           | Papal States |
| Dresden           | Paris        |
| England           | Portugal     |
| Finland           | Rome         |
| Florence          | Scotland     |
| France            | Spain        |
| Genoa             | Sweden       |
| Granada           | Toledo       |
| Holy Roman Empire | Venice       |
| Ireland           | Vienna       |

#### **Appendix 7-6-4**

### **Excerpts from the Magna Carta (1215)**

- A freeman shall not be fined for a small offense, except in proportion to the gravity of the offense; and for a great offense he shall be fined in proportion to the magnitude of the offense, saving his freehold; and a merchant in the same way, saving his merchandise; and the villein shall be fined in the same way, saving his wainage, if he shall be at our (i.e. the king's) mercy; and none of the above fines shall be imposed except by the oaths of honest men of the neighborhood.
- No constable or other bailiff of ours (i.e., the king) shall take anyone's grain or other chattels without immediately paying for them in money, unless he is able to obtain a postponement at the good will of the seller.
- No constable shall require any knight to give money in place of his ward of a castle (i.e., standing guard) if he is willing to furnish that ward in his own person, or through another honest man if he himself is not able to do it for a reasonable cause; and if we shall lead or send him into the army he shall be free from ward in proportion to the amount of time which he had been in the army through us.
- No sheriff or bailiff or ours (i.e. the king) or any one else, shall take horses or wagons of any free man, for carrying purposes, except on the permission of that free man.
- No free man shall be taken, or imprisoned, or banished, or in any way injured, nor will we go upon him, nor send upon him, except by the legal judgment of his peers, or by the law of the land.
- Neither we nor our bailiffs will take the wood of another man for castles, or for anything else which we are doing, except by the permission of him to who the wood belongs.
- To no one will we sell, no one will we deny or delay, right to justice.
- No scutage or aid is to be levied in our realm except by the common counsel of our realm, unless it is for the ransom of our person, the knighting of our eldest son or the first marriage of our eldest daughter; and for these only a reasonable aid is to be levied. Aids from the city of London are to be treated likewise.

Source: *Readings in European History*, Vol. 1. Edited by James Harvey Robinson. Boston: Atheneum, 1904, pp. 236-237.

## **Some Ideas We Derive from the Magna Carta**

The Magna Carta was the source of many of the important ideas embodied in founding documents of the United States, such as the Declaration of Independence and the Bill of Rights. Below is a list of seven of these democratic ideals, each followed by a short paraphrase of its source in the Magna Carta.

**Idea: Rule of Law**

Laws exist, and all citizens must obey them. The king is not above the law. If the king breaks the law, his vassals can remove him from the throne.

**Idea: Balance of Power**

Even though the king is the nation's leader and authority, his vassals have both the right and the responsibility to check or limit his power.

**Idea: Power of the Purse**

The king cannot levy any extra taxes "without the common consent of the realm." Without new taxes, the king cannot increase his army and overturn the balance of power by attacking his vassals.

**Idea: Security of Private Property**

Things that do not belong to the king (land, tools, livestock) cannot be taken from their owners without their consent. This agreement not only preserves the right of subjects to own property but also stops the king from becoming richer or more powerful by taking property from his subjects.

**Idea: Limited Government**

There are limits to the powers of both the king and his barons. This idea relates to the balance of power.

**Idea: Due Process of Law**

Someone who is accused of a crime cannot simply be condemned by the king or his sheriffs. There is a process for hearing both sides of the case and making a fair judgement.

**Idea: Judgement By One's Peers**

This idea is the seed of our jury system, which guarantees that the guilt or innocence of a citizen accused of a crime will be decided by a jury of his or her peers.

## Comparison of Two Historical Documents

| <i>Principle</i>                    | <i>The Magna Carta (1215)</i>                                                                                                                                                                                                                                                                       | <i>American Declaration of Independence (1776)</i>                                                                                                                            |  |
|-------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--|
| <b>Rule of Law</b>                  | Laws exist, and all citizens must obey them. The king is not above the law. If the king breaks the law, his vassals can remove him from the throne.                                                                                                                                                 | King George III has broken the laws and refused rights of colonists; the people therefore "throw off" his government of tyranny and reestablish rights under the rule of law. |  |
| <b>Balance of Power</b>             | Even though the king is the nation's leader and authority, his vassals have both the right and the responsibility to check or limit his power.                                                                                                                                                      | The king has demanded that some of his subjects give up the right of representation in legislature.                                                                           |  |
| <b>Power of the Purse</b>           | The king cannot levy any extra taxes "without the common consent of the realm." Without new taxes, the king cannot increase his army and overturn the balance of power by attacking his vassals.                                                                                                    | The king has imposed taxes on colonists without their consent.                                                                                                                |  |
| <b>Security of Private Property</b> | Things that do not belong to the king (land, tools, livestock) cannot be taken from their owners without their consent. This agreement not only preserves the right of subjects to own property but also stops the king from becoming richer or more powerful by taking property from his subjects. | The king has "plundered our seas, ravaged our coasts, burned our towns, destroyed the lives of our people."                                                                   |  |
| <b>Limited Government</b>           | There are limits to the powers of both the king and his barons. This idea relates to balance of power.                                                                                                                                                                                              | Governments should protect the rights and liberties of citizens. The king has opposed citizens' rights and liberties. A new nation must be formed to protect them.            |  |
| <b>Due Process of Law</b>           | Someone who is accused of a crime cannot simply be condemned by the king or his sheriffs. There is a process for hearing both sides of the case and making a fair judgement.                                                                                                                        | The king has refused to agree to laws related to justice; he has made some judges dependent on his will.                                                                      |  |
| <b>Judgement By One's Peers</b>     | This idea is the "seed" of our jury system, which guarantees that the guilt or innocence of a citizen accused of a crime will be decided by a jury of his or her peers.                                                                                                                             | The king has deprived many colonial citizens of the benefits of trial by jury.                                                                                                |  |



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